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THE JERUSALEM
POST
MAGAZINE

Friday, July 22, 1983





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Drawing by Judith Dekel of Lachish relief.

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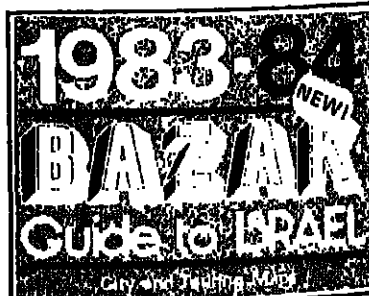
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Israel's foreign-debt problem is analysed in economic and political terms by The Post's AVI TEMKIN.



Debt and dependence



HAIM BEN-SHAHAR gives Post reporter **MACABEE DEAN** his diagnosis of this country's economic 'woes.'

ON A per capita basis, Israel's foreign debt is the world's largest — larger than Brazil's or Mexico's. As figures released this week by the Bank of Israel show, Israeli citizens and institutions owe the world about \$21 billion.

But while, in the case of inflation, for instance, there is general agreement that Israel is very near the edge of the abyss, in the case of the foreign debt and its significance, the debate has extended beyond Israel's borders and has become an issue for American citizens.

Nobody questions the authenticity of the figures. The problem is how to interpret them.

There are various elements which, when combined, often provide different answers to different people. These elements include an evaluation of the current debt situation, a forecast of future developments based on current trends, an explanation of those trends, and, last but not least, a moral-political assessment.

It is on the basis of these elements that Israel's ability to sustain its present rate of obligations should be examined, as well as its ability to repay its debts in the future without going through a payments crisis similar to that of Brazil, Poland, or Mexico.

Other no less relevant questions deal with political and moral aspects of the problem. Are we losing our political independence as we become addicted to injections of American capital, and are we nothing more than a parasite sucking the resources of the American tax-payer?

FROM AN economic point of view, experts who have examined countries with a foreign currency crisis have noted a set of "symptoms" common to all their economies.

Almost all of them registered a high rate of inflation for a number of years. Each year they had to pay larger sums of foreign currency than they were receiving. Almost all of

them had an exchange rate that was kept artificially low for a prolonged period. And, in almost every case, perpetual balance of payments deficits were registered.

Israel scores high in practically every one of these areas. It is for this reason, perhaps that the prestigious financial journal *Euro money* ranked Israel among the most risky nations as far as credits and loans are concerned.

The official answer to this kind of argument, as stated by the Bank of Israel, is that Israel's foreign debt presents unique features, which make comparisons with other countries misleading.

About 85 per cent of Israel's obligations are of long- or medium-term character, says the central bank, making it possible to use the resources made available by loans to finance investment projects that increase production and exports, and with them the country's payments capacity.

In addition, says the bank, foreign government loans to Israel's public sector, together with the sums owed to world Jewry, make for two-thirds of the total debt. These loans can be repaid at a convenient time, with preferential interest rates.

But the bank does not say that even a 15 per cent proportion of \$21 billion represents a considerable amount of money. In fact, by the end of March, Israel had accumulated some \$3 billion in short-term debts which had to be paid back within 12 months.

The bank has stressed repeatedly that this short-term debt is somehow "abstract." As Israel has a reputation for punctual payment of debts, most of this sum is easily renewed each year.

The problem with this argument is that the short-term debt is not a burden as long as creditors believe that Israel has the capacity to pay. But the slightest sign of crisis may convince foreign banks and merchants that the time has come to settle their account. This crisis could be provoked by an American

in economics. All these economic sleight-of-hand measures may give the impression of succeeding, but then only for a short time. Then the reaction sets in, for every success is on account of something else. There are basic truths in economics, and like mathematical equations, they have to balance.

Ben-Shahar prefers not to speak in terms of "billions of dollars." "Most persons simply can't grasp the concept of billions of dollars. And neither can some economists," he says wryly.

THE COUNTRY'S economic woes, he believes, stem from one simple but very fundamental fact: "Finance Minister Yoram Aridor has broken faith with one of the basic tenets accepted by every other finance minister who preceded him. Once this general idea is grasped — and it is easier to grasp than billions of dollars — then everything falls into an orderly pattern."

The former political and economic leaders always did two things. First, they came to the people and presented national objectives — like the industrialization of the country — and then did everything to inspire and motivate them. Second, these leaders promised modest monetary rewards in the immediate future and larger ones later; but, above all, they promised the people a sense of satisfaction, a lifelong feeling that each person was doing his bit for his homeland.

HE THOUGHT almost like the late Alignment finance minister, Yehoshua Rabinowitz. After, all, there are no long-range patients, no panaceas, no miracles, no short-cuts

administration hinting to the world that Israel has fallen from grace and is not liable to get further aid, or by Israel's debt burden showing marked signs of deterioration. Let us look at the second possibility first, leaving aside for the moment an analysis of the political factors.

Israel is currently facing shrinking world markets for its exports. This is one result of the worst recession to affect Western economies in 40 years. In addition, its ability to compete has declined because of falling productivity, and the amount that can be expected from world Jewry relative to the country's needs is decreasing. These problems have been aggravated by two additional factors. The first is that the balance of payments and the foreign debt are somewhat abstract concepts, removed from the daily concerns of the average citizen. The second factor is the policy implemented by the government in the last two years. One gets the impression that Finance Minister Yoram Aridor has made an ideology out of the natural tendency of the public to ignore the hard facts of the foreign debt and the balance of payments. This, after all, is the minister's "correct economics" in a nutshell.

On the eve of Likud's rise to power in 1977, Israel's foreign obligations amounted to \$11 billion, half the present amount, with more than 90 per cent of it representing long-term liabilities.

Three years later, in 1980, Israel's debt had increased to about \$16 billion, an increase of some 50 per cent. Likud spokesmen argued at the time that most of this increase was caused by the construction of new airports in the Negev after the withdrawal from Sinai, the expansion of the Israel Defence Forces, and the high price of imported oil. At any rate, by August 1981, short-term debts still comprised only 8 per cent of the total.

Since 1981, the world has witnessed a drop in oil prices, and a policy aimed at reducing purchases of military equipment from abroad has

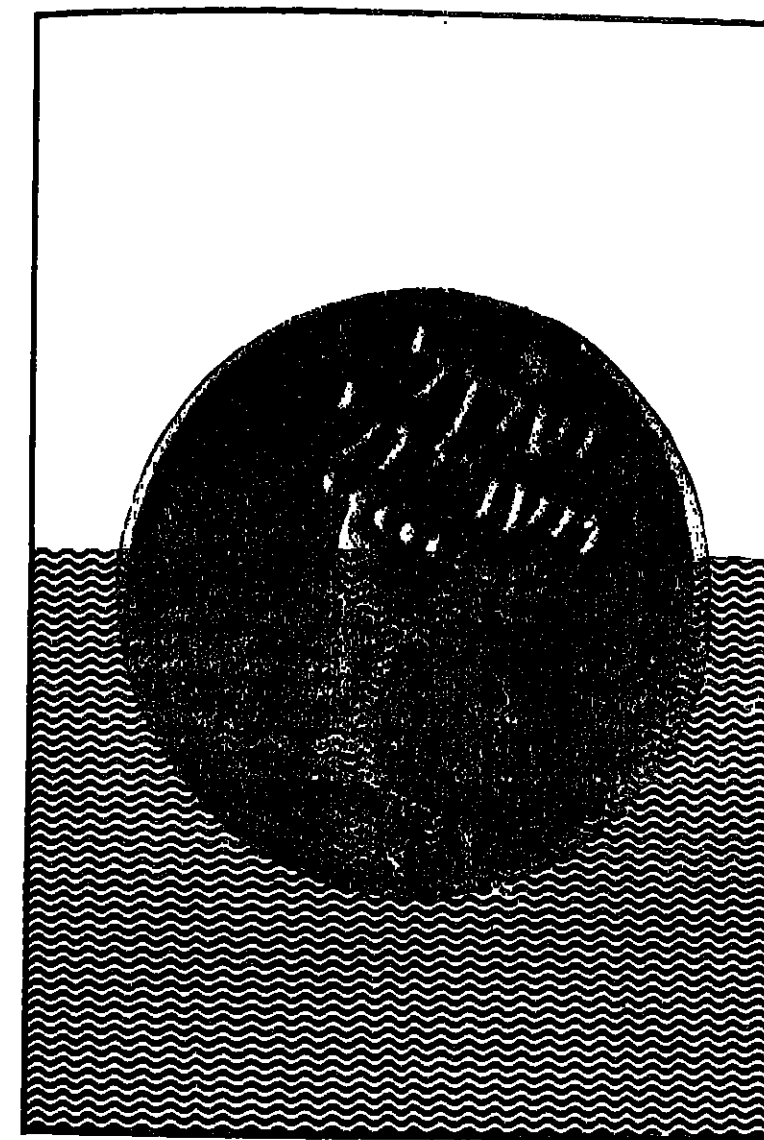
Aridor jettisoned this approach. "Let us examine the first proposition. What national objectives has Aridor given the people? The closest thing in this direction is buying land and building a 'villa' in the West Bank, some 15 minutes from Kfar Sava. This is not pioneering. This is pure and simple speculation. Both the land and the house cost half of what they would in Israel proper. These 'pioneers' think they can't lose anything. If Israel remains in the West Bank, they have acquired a cheap but beautiful home at half-price; and they can sell it and make a tidy profit. And if Israel for any reason leaves the West Bank, then these 'pioneers' can expect full compensation, like the Yamit settlers."

As for the second proposition — modest monetary rewards in the immediate future but great personal satisfaction — Aridor has given them huge rewards: cheap dollars, which means low-priced TV sets, videos, cars, trips abroad.

Aridor has come to the people and said bluntly: Trust me, enjoy yourselves today, and I promise you that tomorrow things will be even better.

"And a lot of people believed him, and began to eat up their precious savings."

There is no doubt that Aridor is maintaining his popularity this way, but he is mortgaging the future by telling the people that they can continue forever on their drunken spending spree.



been implemented. But despite this, the size of the debt has undergone a further increase.

Thus, in the 30 months following August 1980, the foreign debt increased by some \$5 billion, from \$16 billion to \$21 billion, and, what is no less important, the short-term debt has doubled to about 15 per cent of the total.

During fiscal 1983 Israel will have to spend some \$2.4 billion to repay

past debts. These are payments for long- and medium-term loans, since the basic assumption is that the short-term debt will be renewed, and so no cash will be involved.

On the other hand, Israel will receive some \$2.4 billion as American aid, grants and loans in fiscal 1983. The aid Israel will get from the U.S. will therefore be enough to cover only payments of past debts, while other sources will

BEN-SHAHAR admits that everyone "likes to relax now and then, especially after a stint of hard work, and all the more so in a country like Israel, with its constant security problems." But what we see today is an economic orgy — and we see a finance minister who until recently said it can go on forever. I hope he understands better now.

Ben-Shahar paraphrases Gresham's law (bad money drives good money out of circulation) and says: "Catering to the lower instincts helps them to forget their feeling of responsibility; pampering their desire to drift and relax forever takes precedence over national duty."

Aridor's second cardinal sin is failing to understand the causes of inflation. It is caused, in the simplest terms, by spending more than one earns, and by printing money to cover the gap. There is more money in circulation and prices keep rising, and more money is printed to cover these rises, and so on.

"He thought he could fight inflation not by matching income to expenditures, but by all sorts of economic gimmicks. In other words, he was tilting at windmills, not treating the basic causes of inflation."

One of these gimmicks was to revalue the shekel upwards, which made dollars cheap and led to a flood of imports; this was supposed to force down local prices. But it

worked for only a short time and its effect has already vanished. But the greatest problem is that the cheap dollar and the expensive shekel have priced Israeli exports out of markets abroad, and brought in a flood of imports. Aridor also reduced interest rates on bank loans, thereby encouraging an increase in credits; this resulted in greater liquidity, which fanned inflation. Aridor also increased subsidies on basic food items, thus forcing the government to print money to keep prices down, and so on.

ALL THIS led to a very lopsided balance sheet, which is growing more distorted every day.

The debt side has increased greatly. Private consumption has risen by 20 per cent in the past two years. The government is making huge outlays for its settlement policy in the West Bank. It is also paying large sums to keep its Orthodox partners happy. It has allowed a huge influx of imports. All this is above and beyond the increased military expenditures in Lebanon.

None of this has been balanced out by more production, increased exports, or higher productivity.

And the result is that the national profit and loss statement shows an ever increasing deficit.

In the first six months of 1983, there was an increase of \$300m. (23 per cent) in the commercial balance of trade deficit. "And it would have been \$600m., if the price of oil had

have to be found to finance current deficits.

One has to remember that, last year, the repayment of loans used up 21 per cent of Israel's revenue from exports and contributions from abroad, and that according to the International Monetary Fund, this figure will increase to 31 per cent by the end of 1985.

The IMF is in fact predicting that under the current government policies, Israel's foreign debt will go up to \$28.5 billion in 30 months, in clear contradiction to the Treasury's forecasts of a \$25 billion foreign debt for that date.

Even if a payments crisis is not certain, the possibility cannot be ruled out. And the potential threat of a crisis makes the situation worse.

IT IS HERE that political considerations come into play, since political factors can lead to different conclusions.

American officials concede that, in the last few years, U.S. financial aid to Israel has been based mainly on political considerations.

This fact has been recognized by high-ranking Treasury and Bank of Israel officials. But instead of developing a feeling of gratitude to, and respect for, Uncle Sam, there appears to be increasing resentment accompanied by some cynicism.

Journalists talking to top officials on a private basis often hear them complaining about Israel's role as the "hedgehog" of the Western world.

"We provide the Americans with the best services they could expect in the area, and we are really underpaid for it," they say.

The real question the Americans have to ask is: Are we getting our money's worth in terms of the defence of our strategic interests in the area? "Compare our situation with that of the Europeans. Their defence is partly financed by the Americans; they often use American soldiers, who are paid for by the U.S. defence budget. But we are financed from the foreign aid

budget. So we, who are not asking for American troops to defend us, are considered beggars, while the Europeans are considered allies."

Another official expressed the view that as long as the American administration is more interested in playing power politics with the Soviet Union than in bringing Israel to its knees, we will be considered a strategic asset.

"True," he said, "we are an asset that sometimes bombs nuclear reactors in Iraq, invades Lebanon or expands settlements in the West Bank, but we are still an asset, and in the final analysis that is what counts."

Strategic asset or not, Israel can become the instrument of American policy, which is not always in its best interests.

Grand Ya'acobi, a leading figure in the Labour Party, made this point when he said that Israel's prolonged stay in the Shouf region could be explained in terms of American interests. If Israel were less dependent on the U.S., it could have left the Shouf area months ago.

In the coalition itself, the theme of excessive dependence on U.S. aid has brought Israel's super-hawks into open collision with the policies of the finance minister.

For politicians like Yigal Cohen-Orgad, Yigal Hurvitz and Yitzhak Moda'i, Israel's growing dependence on America leaves ample room for future pressures for territorial compromise with the Arabs in general and the Palestinians in particular.

They fear that the time will come when the Americans will be tempted to win additional Arab support by forcing Israel to withdraw from the West Bank and Gaza. In order to prevent such pressures, they are prepared to lower standards of living or create unemployment.

ONE HAS to consider also the views of the man who is contributing more than anyone else to the increasing reliance on American aid: Yoram Aridor.

Itures would be linked to output. "This is not so extreme. We didn't live so badly a few years ago, before we went on this money-spending binge."

However, there must be an immediate change of direction. A substantial devaluation of the overvalued shekel, compared to the dollar, is urgently needed — but this would bring the required results only if it were supported by a reduction in government spending and an increase in private savings (which have dropped because people have been encouraged to believe that "if they spend today, there will always be more money coming in").

At present, Israel's GNP is about \$20 billion; another \$4 billion can be expected in aid from abroad. We should live quite well on this sum, and even expand our productive base substantially, if we only make up our minds to do so. "Emigration? No more than today, perhaps even less. Those who quit Israel do so because they see no national motivation here, not because of a few economic hardships."

Ben-Shahar would, however, like to overhaul totally the present "super-subsidy-system" which doesn't discriminate between the very rich and the very poor. "Why should a well-to-do family, which can finance several expensive trips abroad, receive subsidized goods and services from the government? Why should the exporters get subsidies instead of a proper rate of exchange? And why should private

For years, Aridor has opposed hawkish colleagues who argue for austerity as a means of preserving Greater Israel.

The consensus among economic and political journalists is that his is the most cynical of all views about the foreign debt and the problem of dependency.

Aridor apparently knows that the U.S. needs a strong Israel in the Middle East. As long as the Arab regimes remain what they are, the possibility of a U.S. administration openly bringing Israel to its knees are minimal. It is only logical, then, to expect them not to take any concrete action on questions such as settlement.

If this is so, why should Israel not increase its deficits? After all, Uncle Sam will pay the bill, sooner or later. Of course, exaggerated deficits should be avoided, but not at the cost of standards of living. After all, there are elections every four years.

He might believe, then, that even if on economic grounds the possibility of a foreign currency crisis seems closer than it ever was in political terms it is unlikely that such a thing can occur.

THE TROUBLE with this view is that it is short sighted, as Aridor's critics often point out.

Won't Israel's short-term creditors decide that this country is no longer capable of paying back its debts? In other words, there are economic limits to the amount of political *chutzpa* one can apply.

It is one thing to ask the Americans to finance \$2.4 billion of debt payments, and another thing to ask for \$4 or \$5 billion in immediate credits for this purpose.

And, finally, no one has given Israel a guarantee that the present political situation will not change.

If the Americans ever decide that the time has come for a showdown with Israel, they will be dealing with a country that is addicted to foreign aid and unable to stand on its own feet.

houses in the West Bank be sold under cost?"

And Ben-Shahar would even make changes that would affect the lower social strata. Rather than further increase welfare payments, he would spend more on the education and advancement of the younger generation. "We must train a generation of highly skilled technicians," he says. "There are thousands of families out there who would gladly make substantial cuts in their standard of living, if they thought that they could say one day: 'Our son the electronics engineer.'"

Ben-Shahar would tackle another sacred cow, the tuition fees that university students pay. "I would suggest doubling or tripling the sum they pay until they cover 50 per cent of the real costs. Even this would not impose any burden, because we would provide linked loans which they would pay back after they graduate and get a job."

Today, students claim they don't have the money to pay half the cost of their university tuition, but they do have money to buy a flat soon after they get married, or a car while in school. Parking space for students' cars is a constant problem at Tel Aviv University.

Surprisingly, Ben-Shahar doesn't think taxes are high in Israel. None the less, he would not increase them. "They only seem high. But the larger part of what is collected is given back in various subsidies. So our real net tax burden is less than half of what it appears to be."

IT SEEMS light years since the days when PLO chief Yasser Arafat stalked so cockily, revolver in his belt, onto the United Nations Assembly rostrum.

Today he spends most of his time in the first-class compartments of jet-liners, to-ing and fro-ing between Arab capitals or friendly centres like Athens, endeavouring to shore up his disintegrating power base.

Setting aside for the moment the divided viewpoints of Israelis on the wisdom and value of the war in Lebanon, and especially the mounting list of fallen soldiers, its most concrete outcome has been to confront the PLO with its most dire challenge, and to raise a question mark over Arafat's future.

He has few options left, none of them appetizing, with the very real prospect of tutelage to a vengeful Syrian President Hafez Assad looming ahead, apart from an unresolved rebellion within his armed forces.

This is part of the picture drawn for me during a discussion of Arafat's options with two of the top Arabists at Tel Aviv University's Shiloah Institute for Middle Eastern and African Studies. Dr. Daniel Dishon, 63, is the centre's senior research associate and co-editor of its prestigious *Middle East Contemporary Survey*. Asher Sussner, 36, is a research associate at the centre and its expert on the PLO.

Asked for his analysis of the Russian reaction and whether the Soviets would dash to their old client's rescue, Dishon speaks of the Russians dumping Arafat in deference to Syria.

"Their stake in Syria is such that they wouldn't wish to quarrel with Assad over him. That explains why PLO political department head Farouk Kaddoumi got such a cool reception in Moscow recently, and why Arafat says he's not going there. The Kremlin might very well regret Arafat's demise, but he's not worth the Soviets falling out with their main asset in the Middle East.

"Syria is their sole entry into the region now, and they're not going to quarrel with Assad to save Arafat. Apart from which the official Soviet line has always been to prefer dealing with states rather than organizations."

Focusing on Arafat's dwindling options, Sussner points out that the PLO has now lost what Arafat always referred to with such pride — the PLO's independent power of decision. He explains that, since the PLO's establishment in 1964, it has had two basic weaknesses — its dependence on the good or ill will of a variety of Arab rulers, and its never having been able to directly control the Palestinian population whose political fate it seeks to determine. This has made it crucial for the organization's leadership to establish a territorial base wherein it can operate autonomously, and from where it can seek to control as many Palestinians as possible.

Sussner continues by pointing out that Jordan "was and still is the ideal territorial base of the PLO. But after the PLO was evicted from there in 1970/71, Lebanon became not only a second-best alternative, but the only and last one. The war in Lebanon brought the loss of the autonomous base there, thereby ending the most important asset in the preservation of a measure of PLO political independence. It has now been thrust into the embrace of Syria, which controls those territories where most PLO forces are located.

Arafat's dwindling options

MARK SEGAL

"The present crisis within the PLO is, I believe, above all else a struggle between Arafat and the supporters of the Syrian regime over the independence of the PLO's decision-making process. Damascus has been making it increasingly clear that it has no intention of allowing Arafat the measure of political independence that he enjoyed before June 1982."

Dishon proceeds to explain the immediate background of events that led to the present situation. The end of August, 1982, found Arafat occupied with the evacuation of his men from Beirut and marked the end of his sway over parts of Lebanon. This was a period when Syria was alone and weakened and Jordan was seen to be in a stronger position, especially in the wake of the Reagan plan. Then, early in September, came the Fez Conference, which adopted a fairly pro-Jordanian stance; then came October, with Arafat in Amman starting to negotiate with King Hussein, a process which collapsed in April 1983.

Meanwhile Syria recovered ground, due largely to the Soviet resupply of missiles, plus certain political commitments "so far unpublished." The Assad regime re-established internal power with a vengeance, crushing its domestic opponents with an iron fist. It proceeded to recover its veto power in the Arab world, which, the Arabist declares, certainly applies to the PLO and its connections with Amman. Hence Syria was instrumental, through its influence inside the PLO, in causing the collapse of the Amman talks.

Dishon goes on to point out that Syria proceeded to make clear that it intended to have the final say, not only on the fate of Lebanon, but in particular on the identity of the leader of the PLO and where he was going to lead the organization.

In this context, Dishon quotes a statement delivered on June 29 to the Syrian parliament by Syrian Foreign Minister Abdul Halim Khaddam. "The Arab-Israeli conflict is a pan-Arab conflict," the Ba'athist official stressed. "This means that no Arab side, including the PLO, has the right to make an independent decision... Let everyone rest assured, just as we rejected Sadat's actions, so we will reject similar actions by Arafat."

Dishon, in his comment on this statement, notes grimly: "The implication is that both will meet the same fate."

Again, as Dishon points out, Khaddam explicitly mentioned the crucial issue of the independence of Palestinian decision-making. "Hitherto it had been assumed by both sides that that was the crux of the matter, but this was the first time that a top Syrian leader had spelled it out."

Dishon reminds me that the underlying premise of the Ba'athist argument is that Palestine is the southern part of Greater Syria.

The scholar explains the Syrian double-barrelled approach, whereby Palestine belongs to all Arabs, and if anyone has particular rights, it is Syria and not the PLO. "A harsh and bitter clash has thus come out into the open on basic issues," he remarks.

At this juncture, Sussner notes that "the current bid of Syria to control the PLO is an integral outcome of Damascus' vision of es-

ablishing its hegemony over this area. Hence Syria will oppose any settlement in Lebanon not to its liking, and seek to stop Jordan going where it wants to go."

This brings Dishon to remark that Syria torpedoed the Amman talks both as an anti-Jordan and anti-PLO move.

Sussner is very cautious in seeking to assess Arafat's present position, how much support he enjoys, and how far his primacy has been eroded. It is somewhat difficult to map out his standing in the field, since Fatah officers and men change sides so frequently. Clearer is his stronger position in Tripoli and the broad backing he enjoys throughout the West Bank. While there is little free expression of political preferences on the East Bank, it is obvious that few Palestinians would care to side with any alternative leader imposed by Syria.

"Arafat," the scholar goes on to stress, "has one major asset in his favour as regards his adversaries in the Fatah and the Syrian regime — his success in establishing himself as the symbol of the Palestinian cause. He is personally identified with it, and he knows, as they do, that if they got rid of him, the Palestinian cause would be damaged."

Dishon takes up this theme and develops it, emphasizing that "no alternative figure exists in the PLO who enjoys the same kind of prestige. Any protégé of Syria would not have the same measure of influence." There has been talk of Kaddoumi, who is No.3 or No.4 in the hierarchy, he notes, "but he is unknown to outsiders and certainly does not have Arafat's father figure image. Anyhow, he has declared for Arafat in the present struggle."

Pondering Syrian preferences, Dishon wonders, "Do they prefer a cowed Arafat left office as a vassal, or will they remove him by either killing him or replacing him?" He answers his own question. "That may well turn out to be counter-productive, for any successor would lack his reputation among the Palestinians and on the world scene. Any new man would, anyhow, be regarded as a creature of Syria, just as Ahmed Shukeiry was seen as Nasser's puppet. My guess," he says, "is that Syria will opt to leave Arafat *in situ* — but down on all fours."

Sussner turns to the question of Arafat's survivability, remarking on his tendency to give in to Syria, but not as much as they would like.

One alternative left to Arafat, Sussner contends, is to preserve the PLO's organizational unity, but at the price of Syrian control. A worse option would be to avoid total Syrian domination by splitting the organization. This, in the scholar's informed view, is not the course that Arafat or his opponents would willingly seek.

Dishon believes that Arafat cannot afford a split-PLO role, because this would mean his forfeiting the mandate implicit in the 1974 Rabat Summit resolution, which named the PLO "the sole, legitimate representative of the Palestinian people." Thus, Dishon asks, "if they split, what happens to the legitimate and sole representative

role?" Moreover, he avers, a split would de-legitimize the PLO.

In Sussner's view, either a Syrian take-over or a split would have the most far-reaching consequences as regards Palestinian representation. Control by Damascus would affect the PLO's credibility, especially among the West Bank population. Jordan would be able to claim that the PLO is as much a tool of Assad as Shukeiry was of Nasser. The same would apply if the PLO split into two or three competing groups.

Here Sussner notes that when U.S. Secretary of State George Shultz last visited Amman, Hussein reportedly told him that whatever eventually happened to the PLO — whether it fractured or came under total Syrian control — he believed it was time the Rabat Summit resolution came under review.

The Hashemite monarch clearly perceives the chances inherent for him in the delayed impact of the PLO's changed position in the wake of the war in Lebanon and the loss of its territorial base.

Dishon recalls that, during the Amman talks, Hussein was already acting as if the Rabat decision had been placed in abeyance. Hence his substitution of the term "confederate state" for "independent Palestine," and his replacing the sole Palestinian mission with a joint Jordanian-Palestinian delegation. Even though the talks collapsed, Hussein took note that, should the PLO split, then part of the organization could go with him.

Sussner pursues the notion of Arafat's exacerbated position, with the very painful option of having to choose between subservience to either Assad or Hussein. "He has another option," Dishon interposes, "that of stepping down and seeing who rises to the top."

Dishon sees a real possibility arising: Arafat seeking to rebuild a surrogate autonomous base in Tripoli, to where he could transfer the offices, bureaucracy and radio stations that served him in Beirut. This is, admittedly, too close to the Syrian line, yet Syrian control in the northern Lebanese city has never been as great as over the Bekaa Valley. Tripoli also has for Arafat the advantages of being the Sunni centre in Lebanon and having two large Palestinian refugee camps nearby.

This prognosis certainly tallies with what Arafat appears to have in mind with his threats to evacuate his men from the Bekaa valley. For, by regrouping his forces in Tripoli, he could set up some kind of autonomous base, and dismiss the rebel forces of Abu Mussa in the Bekaa as Syrian tools.

Both scholars concur that, although formally part of the Syrian zone of influence, Tripoli has never been subject to tight Syrian control. They agree on one danger for Arafat: an attempt on his part to resurrect his Beirut autonomy in Tripoli might bring the Syrians to crack down.

Much of the unrest in the ranks is due to the demoralization of the men, says Sussner. They are cut off from their families in the Bekaa, not to mention such far-off places as Tunis, Algeria and Aden. The rebels are also complaining against the primacy of the PLO bureaucratic machine.

As to the line-up in the PLO, Dishon explains that Sa'ika and Ahmed Jibril's Popular Front have

openly lined up behind Syria, along with the smaller popular struggle front. The two larger left-wing factions of Habash and Hawatmeh have rallied round Arafat. Both men, the scholar notes, have chopped and changed as regards the Syrian connection over the years, but at this juncture they have apparently resolved to compromise with Arafat.

Sussner points out that, in his view, Arafat's erstwhile radical critics in Fatah have swung behind him because they fear a split in the PLO. The same applies to Habash and Hawatmeh, who have not sided with Abu Mussa and the rebels.

Dishon goes on to report that the rebels have been calling for a return to the "purity" of the basic premises of the PLO Covenant, with its emphasis on "the path of armed struggle." They speak with contempt of Arafat and his bureaucrats having waxed fat and gone soft, preferring diplomacy to battle.

"It would appear that the dissidents sense they can gain popularity among the Palestinian population by opposing pragmatism. This is also an outcome of the present stalemate in the Bekaa, with the rebels getting aid from the Syrians, who are preventing the loyalists from joining Arafat," Dishon contends, with Sussner's vigorous concurrence.

Sussner holds that the balance of internal forces in Fatah is of less moment than any decision Damascus may come to. He also notes that the armed struggle-diplomacy dichotomy goes back to 1974, but has been exacerbated in the wake of the war in Lebanon. That was largely due, Sussner contends, to Arafat having lost his grip, with his opponents more easily being able to involve the Syrians on their side in the long-standing internal struggle.

What of Arafat's standing in other Arab capitals? Dishon points to the close relationship that obtained between the Saudis and Arafat, whom they trusted and accepted as a good Moslem who didn't lean too far to the left. The Saudis have always dealt with Arafat as the head of Fatah, but not as the PLO chairman. His current decline is a net loss for the Saudi regime — and even if he carries on under Syrian tutelage, in the frame of reference of inter-Arab relations, it would be a severe blow to the Saudis.

The same holds for King Hussein: it would also be to Egypt's disadvantage, and this is why Cairo has come out so strongly in Arafat's favour and taken such a bitterly critical line towards Assad.

Sussner takes a different tack. To his mind, Arafat's decline is not such a loss to Amman.

"It could turn out to be a blessing for the Hashemite regime if the standing of the PLO as the spokesman of the Palestinians is thereby undermined. It would offer Jordan a prized opportunity to denounce the PLO for losing its independence. This would allow Amman to enhance its position among the West Bankers, with whom it could pursue the contention that only King Hussein could deliver a peace settlement," he declares.

"With the PLO moving into Syria's embrace in various degrees, the way could be left open for the Jordanian regime to argue more convincingly with the West Bankers about the need to push ahead with the negotiating process with Israel."

All I did was to open the safe...

"I was really surprised to receive a note of appreciation from Avi Abas, thanking us so warmly for the loan I gave him after working hours just recently. I hadn't given it a second thought. Avi opened an account with us six years ago, just after he left the kibbutz. At that time he had almost no financial means and was fairly unfamiliar with commerce. But look at him now! We've accompanied him every step of the way, at first while he was still an employee and later when he went into business for himself. He still maintains his account at our Herzliya branch, even though he operates from Tel Aviv. That's the sort of loyalty that produces mutual trust. So, when Avi suddenly turned up the other day strapped for cash, I promptly opened the safe and handed him the funds he needed for his automobile purchase downpayment. I know it was after 1pm, but who watches clocks? Clocks and watches? That's Avi's business!"

I nearly missed out on the car...

"In my business, distribution, you're in Safed one day and in Jerusalem the next, so a car is absolutely essential. Shopping for a suitable car to purchase last Friday in Hod Hasharon, I chanced on exactly the model I wanted. Short of ready cash, I dashed over to the Israel Discount Bank's Herzliya branch, only to discover it had just closed for lunch. Imagine my surprise, though, when Branch Manager Yossi opened up specially for me, giving me the IS\$50,000 cash downpayment I needed, directly out of the safe.

That's what I call service beyond the call of duty. More than you'd normally expect. And after hours too!"

Yossi Bracha, Manager of Israel Discount Bank Branch at 10 Sokolov St. Herzliya

Avi Abas, Owner of the watch marketing company, Discus Ltd., Tel Aviv



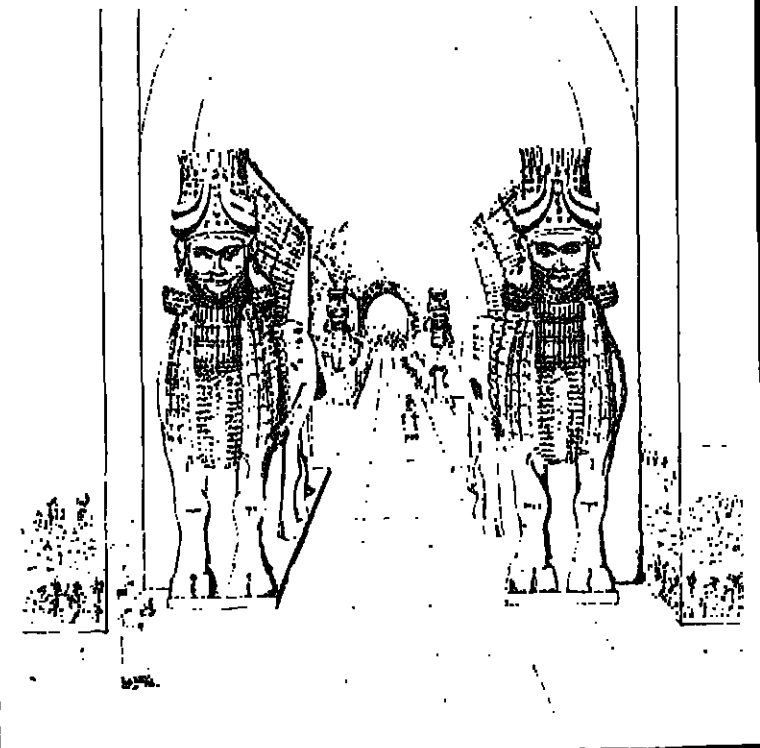
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ISRAEL DISCOUNT BANK

ISRAEL

Record of defeat

The only portraits we have of Jews from the biblical period appear on stone reliefs depicting the Assyrian conquest of Lachish. The Post's ABRAHAM RABINOVICH looks into a great archeological adventure.



VICTORY albums have gone out of fashion in Israel since 1967, but Tel Aviv University's Archeology Institute has now apparently come up with a new form of the genre — a Delectat Album. It records a major heating for Our Side. And to rub salt in the wound, the album's price is \$70.

But, *The Conquest of Lachish* by Sennacherib by David Ussishkin recounts a chapter in biblical archeology so tremendous as to transcend partisan emotion.

The story includes one of the greatest and earliest examples extant of combat "photography." It was executed by an Assyrian artist accompanying his nation's army in an expedition against Judea 2,700 years ago. His sketches, translated into stone reliefs, provide the only portraits we have of Jews from the biblical period.

The story also includes one of the great adventures of archeology — the unearthing of Sennacherib's palace by a British aristocrat in the great tradition of inspired archeological amateurs, Austen Henry Layard, and the carrying off of its treasures, in the best colonial tradition, to the British Museum.

The story concludes with the current dig at Lachish, headed by the book's author, Dr. Ussishkin, which has determined the destruction layer marking Sennacherib's victory and uncovered one of the ramps used by Sennacherib's assault force.

THE KINGDOM of Assyria, based in the area of today's Iraq, became the superpower of the Near East towards the end of the 9th century B.C.E. The powerful battering rams designed by its royal engineers topped the walls of fortified cities that stood in the way of the growing empire. The last of the Kingdom of Israel, embracing 10 of the 12

Israelite tribes, fell to Assyria in 720.

Judah was one of the few states in the region that remained independent. In 701, Sennacherib set out to rectify that. There is a remarkable diversity of sources to tell us what happened. The Bible was the first, but the sculptures and texts uncovered by Layard in Sennacherib's palace at Nineveh giving the Assyrian version of events and the evidence found in Lachish itself by British and Israeli archeologists provide a rare perspective on a single historical event.

Judah was ruled by Hezekiah when the Assyrian hosts approached from Nineveh, almost 1,000 kilometres away. He had been king for 36 years and proved himself a vigorous and foresighted ruler. He had shored up Jerusalem as his capital spiritually by abolishing shrines outside the city. He strengthened it physically with stout walls and, as a hedge against siege, with the remarkable conduit — hewn through rock from the Gihon spring outside the city wall to a pool within the city.

Lachish was the most powerful city in the kingdom outside Jerusalem. Ussishkin notes that it may have been a chariot city — equivalent of a modern armoured corps base. With the approach of Sennacherib, the battlements were augmented with galleries providing more space for soldiers, and archeologists were to find the main drainage channel blocked to prevent Assyrian infantry from penetrating beneath the walls.

Sennacherib headed first for the Phoenecian coast where he took Sidon and Acre. After sweeping through Philistine towns on the coastal plain and defeating an Egyptian expeditionary force, he headed inland and laid siege to Lachish.

IT IS CLEAR to archeologists that the siege camp lay where today's Moshav Lachish lies, a fairly level hilltop attached by a topographic saddle to the mound on which the city was built. The fierce battle is witnessed today by the ashes and debris including arrowheads and slingstones.

The biblical version is terse. "In the 14th year of King Hezekiah (a dating that differs from the historians) did Sennacherib, King of Assyria, come up against all the fenced cities of Judah and took them." (Kings 18:13, Isaiah 36:1).

In the Assyrian archives, Sennacherib offers more details. After describing his earlier victories, he says, "But as for Hezekiah, the Jew, who did not bow in submission to my yoke, 46 of his strong walled towns and innumerable smaller villages in their neighbourhoods I besieged and conquered by stamping down earth ramps and then by bringing up battering rams, by the assault of foot soldiers, by breaches, tunnelling and sapper operations. I made to come out from them 200,150 people, young and old, male and female, innumerable horses, mules, donkeys, camels, large and small cattle, and counted them as the spoils of war."

After its fall, the city was put to the torch and Sennacherib marched on Jerusalem to which he laid siege. "I shut (Hezekiah) up like a caged bird," says the Assyrian monarch's annals.

The Bible recounts that the Assyrian siege camp was struck by a plague which forced Sennacherib to withdraw. The latter makes no mention of plague and tells us instead that Hezekiah "sent a personal messenger to deliver the tribute and make a slavish obeisance." The tribute included not only gold and other precious materials but the

king's daughters, concubines, and male and female musicians. These were sent to Nineveh.

In any event, the Assyrians did not enter the city, which survived intact until the Babylonians under Nebuchadnezer laid it waste 115 years later, destroying the First Temple.

AMATEUR archeologist Layard began digging in 1847 into a dusty *tel* on the Tigris River near Mosul in Iraq. His instincts told him a great Assyrian city had once stood there, even though previous excavations had uncovered nothing. He chose a corner of the high mound overlooking the river and within a few days began uncovering a series of chambers with stone reliefs and cuneiform inscriptions, clearly part of a magnificent royal palace.

He returned two years later, by which time the cuneiform inscriptions had been deciphered, including the name Sennacherib. Pushing long tunnels into the mound, lit by vertical shafts from the surface, he quickly came to the main part of the palace. Leading off the central court were three chambers in a row, the entrance to each flanked by two huge bull colossi. The gates and colossi were progressively smaller — from six metres to four — to give an impression of depth. The innermost chamber, to which the eye was drawn by this impressive architectural arrangement, was lined by sculpted reliefs about 26 metres long depicting the conquest of Lachish. The setting made clear the importance Sennacherib attributed to that hard-fought victory.

The Lachish panels were the best preserved of the many lining the palace's rooms. Most of them — about 19 metres in all — were packed in cases and floated by raft down to the sea where they were placed aboard a British frigate.

IT WAS another British archeologist, James Leslie Starkey, who in 1932 — 85 years after Layard's probe of Nineveh — began digging at Lachish itself. The *tel* had been identified as Lachish only three years before by W.F. Albright, a giant of biblical archeology, but not all experts agreed. Unlike Layard, Starkey was a trained archeologist, and he executed a controlled excavation, uncovering the layers of settlement from the top downwards. The second level from the top was clearly identified by pottery as the remains of the city destroyed by Nebuchadnezer in 586 B.C.E. However, there was considerable controversy about the level beneath, which showed massive signs of destruction by fire. Because of the close resemblance of the pottery found at this level — level 3 — with the pottery of level 2, Starkey had concluded that very little time had passed between these two periods. He attributed the destruction of level 3 to Nebuchadnezer's campaign in 597, a decade before he destroyed Lachish — presumably a second time — and Jerusalem.

STARKEY was shot dead in 1938 by an Arab as he drove from Lachish to Jerusalem to attend the opening of what is today known as the Rockefeller Museum. One of his assistants, Olga Tufnell, who was long working on the material from the six seasons of excavations, came to her own conclusion about level 3. Closer examination of the pottery convinced her that there was a marked difference between the material in levels 2 and 3 and that the latter had been manufac-

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POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BENT — By Martin Sherman. Directed by Ilan Ronen. Performed by the Haifa Municipal Theatre. (Jerusalem Theatre, Thursday at 8.30 p.m.)

THE KING TRILOGY — 3 separate off-off Broadway productions of American mythology and mysticism. Written by Alexander Horn. (Jerusalem Theatre, Sunday at 8.30 p.m.) in English.

SCOOP — By Amlin Gray. Khan Theatre production. (Khan, Saturday through Wednesday)

Tel Aviv area
ACTORS VERSUS AUDIENCE — (Hasimul, tonight at midnight)

BORDER INCIDENT — Imaginary meeting between Golda Meir and Raymond Tawil (Tzavta, Wednesday at 8.30 p.m.)

CAVIAR AND LENTILS — (Habimul, Large Hall, tomorrow through Thursday)

CRAZY TEACHER — Beit Leissin, tonight at 9.30 p.m.

DRUMS IN THE NIGHT — By Brecht. Beerheba Theatre production. (Habimul, Small Hall, tomorrow at 9 p.m.)

THE FALL — By Albert Camus. Translated by Nika Nita. (Hasimul, Wednesday at 9.30 p.m.)

FRIGOLS OF SCAPIN — By the Camer Theatre. (Wohl Amphitheatre, tonight and tomorrow at 8.30 p.m.)

THE IYAR CONNECTION — (Beit Leissin, tomorrow and Tuesday at 9 p.m.)

LATE DIVORCE — By A.R. Yehoshua. Yuval-Neve Zedek Theatre production. (Neve Zedek Theatre, tonight at 10 p.m.; tomorrow at 9 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated

Jerusalem

11.11 SERIES — French music for flute and piano, with Remy Ellick. Flute: Ya'acov Shiloh, piano: Works by Gabriel Faure, George Anskov, and Poulenc (Tzavta, tomorrow at 11.11 a.m.)

TRIO CAMERATA CONCERT — With Emanuel Gruber, piano; Uri Hefetz, clarinet; Michael Boguslavsky, piano. Programme: 6 Sonatas for Trio by C.F.E. Bach; Double Fantasy by Shlomo Gronich; Trio in E Flat Major, Op. 38 — after the Septet Op. 20 by Beethoven. (Targ Music Centre, Ein Karem, Monday at 8.30 p.m.)

Tel Aviv area

MICHAEL BOGUSLAVSKY — Piano concert: Sonata Op. 164 in A Minor by Schubert; Sonata No. 3 in F Flat Minor by Scriabin; Fantasy Op. 17 by Schumann. (Yuval Cafe-Theatre, Ramat Hasharon, today)

GILA GOLDSTEIN — Piano concert — 32 Variations G. 91 by Beethoven; Sonata No. 2 in G Minor by Schumann; Sonata by Ravel; Intermezzo from Op. 117 and 118 by Brahms. (Yuval Cafe-Theatre, Ramat Hasharon, tomorrow)

PIANO AND BASSOON CONCERT — With Peter Kamul, piano; Noga Gefen, bassoon and piano. Programme: Sonata by Telemann; 4 Polonaises by Schubert; Children's Games by Bivert; Waltzes by Brahms; Piece for solo bassoon by Marvin Feinschmidt. (Yuval Cafe-Theatre, Ramat Hasharon, Monday)

PRE-PARADISE SORRY NOW — Play by Werner Rainer Fassbinder. Directed by Nika Nita. (Hasimul, tomorrow at 9 p.m., Monday and Thursday at 9.30 p.m.)

THE REAL WEST — By Sam Shepherd. Camer Theatre production. (Tzavta, Sunday through Tuesday at 8.30 p.m.)

SMALL INVASIONS — Comedy. (Hasimul, tonight at 10 p.m.)

SWEENEY TODD — Musical drama by the Camer Theatre. (Camer, tomorrow at 8.30 p.m.)

THE SUITCASE PACKERS — A light comedy by Hanneh Levin. A Camer Theatre production. (Camer Theatre, Thursday at 7.30 p.m. and 9.30 p.m.)

Haifa

CATS IN THE BAG — Comedy produced by the Haifa Theatre. (Haifa, Traklin, tomorrow through Tuesday at 10.30 p.m.)

GLITTERING PRIZES — By Frederick Raphael. Haifa Theatre production. (Municipal Theatre, tomorrow through Wednesday at 8.30 p.m.; Wednesday also at 4.30 p.m.)

THE IYAR CONNECTION — (Beit Abbu Khoury, tonight at 10 p.m.)

THE SURVIVOR — (Municipal Theatre, Thursday at 8.30 p.m.)

Others

THE BEST OF SHALOM ALEICHEM — (Dan Hotel, Netanya, Wednesday at 9.30 p.m.)

NEXT; PLAZA SUITE (ACT III) — 2 one-act plays (in English) performed by Angla Productions. (Kfar Sava, Beit Hatarbut L'Iselam, tomorrow at 8.45 p.m.)

PIANO AND VIOLIN CONCERT — With Ilana Hayit, piano; Esther Pelwin, violin. Programme: Sonata No. 1 in A Major by Hummel; Fugue from Sonata in A Minor for solo violin by Bach; Sonata No. 3 in E Sharp Major by Mozart; Sonata-ballade No. 3 for solo violin by Izal. (Yuval Cafe-Theatre, Ramat Hasharon, Wednesday)

DANCE

Jerusalem

ALVIN AILEY — Classic and modern works. (Binyoni Ha'una, Tuesday at 9 p.m.)

Tel Aviv area

THE ISRAELI BALLET — Performs Clélie by Mendelssohn. (Beit Huhayot, tomorrow at 8.30 p.m.)

SEA PROJECT — By the Tamar Dance Theatre of Ramle. (Fischmann Beach, Wednesday)

WOMAN — By the Inbal Dance Theatre. (Dizengoff Circle Cafe Theatre, tomorrow at 9 p.m.)

Others

ALVIN AILEY — (Caesarea Amphitheatre, Wednesday and Thursday at 8.30 p.m.)

INBAL — In their programme Greetings 83. (Kfar Sava, Sunday; Neve Zedek, Monday at 8.30 p.m.)

INBAL — In their programme From Yemem to Zion. (Beit Shemesh Community Centre, Wednesday at 6.30 p.m.; Kfar Ya'acov, Thursday)



Headlining next week's Jazz Festival are Tony Williams, Ron Carter, Herbie Hancock, Wynton and Branford Marsalis.

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromme Hotel, Saturday at 9 p.m., King David Hotel, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymen, Doreen Nadel, Isaac Weinstock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

THE GEVATON — programme of Israeli folk songs. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

GOLDEN GUITAR — Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, 9 Yot Sulamun, tomorrow at 8.30 p.m., Wed. at 4 p.m.) Haim Barta plays classical, jazz and Israeli music. (Zorba the Buddha, Thursday at 8 p.m.)

INTERNATIONAL JAZZ FESTIVAL — Dave Brubeck, Herbie Hancock, Larry Coryell, Bobby McFerrin and their bands. (Sultan's Pool, Thursday at 7.30 p.m.)

ISRAELI FOLKLORE — Taste of Israel dancers. Pinauti Tsimon folk dancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Weisgal, piano, Eric Heller, bass, Saul Gladstone, trumpet. (American Colony Hotel, Nahlas Rd. Thursday at 9 p.m.)

JAZZ PLUS ONE — (Pargud, today at 1.30 p.m.)

JEWISH AND ARAB FOLKLORE — Tzaphirim (folk dancers, folk singers, Khalifa drummers. (YMMCA, Monday at 9 p.m.)

JUDY COLLINS — (Sultan's Pool, Tuesday at 8.30 p.m.)

LARRY CORYELL AND BRIAN KEANE — Guitar music (Hilton, Monday)

POLITICAL SATIRE — (Jerusalem Theatre,

Saturday at 9 p.m.)

REUVEN AMSTERDAM — Fiddle and mandolin, classical and folk music. (Zorba the Buddha, Tuesday at 8 p.m.)

SATIRE AND ENTERTAINMENT — Public recording of the evening. (Khan Theatre, Thursday at 8.30 p.m.)

YEMENITE SONG AND DANCE — (Liberty Bell Garden, Monday at 8.30 p.m.)

Tel Aviv area

ARIEL ZILBER — (Shablul, Dizengoff Center, tonight at midnight)

CORINNE EL-AL — (Booze 'n Blues, Dinegoff 163, tonight)

BOBBY MCFERRIN — (Hilton, tomorrow; Wohl Amphitheatre, Sunday at 9 p.m.; Kfar Sava, Municipal Theatre, Tuesday at 9 p.m.)

DANNY BEN-ISRAEL — In a programme of new songs. (Booze 'n Blues, Thursday night)

GIDI GOV AND YONI RECHTER — (Tzavta, tomorrow at 8.30 and 10.30 p.m.)

HAVA ALBERSTEIN — (Tzavta, tonight at 9.30 p.m.)

HERBIE HANCOCK (V.S.O.P.II) — (Mann Auditorium, Wednesday at 7 p.m. and 9.55 p.m.)

ISRAELI JAZZ SINGERS — Hosted by Bobby McFerrin. (Wohl Amphitheatre, Sunday at 8.30 p.m.)

ISRAELI GUITARISTS — Hosted by Larry Coryell and Brian Keane. (Wohl Amphitheatre, Tuesday at 10 p.m.)

JAZZ MARATHON — With Ilan Mochiah, Peter Wertheimer, and Amikam Kimelman. (Hasimul, Sunday at 9 p.m.)

JAZZ JAM SESSION — With Atalia Paniel. (Shablul, Thursday at midnight)

JAZZ CONCERT — With Norbert Goldberg, Eli Magen, Moshé Weisberg. (Beit Leissin, upper cellar, Sunday at 10.30 p.m.)

FOR CHILDREN

Jerusalem

THE INDIAN MARIONETTES — (The Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.)

MEET THE ORCHESTRA — Works by Bach, Poulenc and Brahms. (Israel Museum, Sunday at 2 p.m.)

Wednesday at 4.15 p.m.)

OLD KING COLE — (Khan Theatre, today and Sunday at 10 a.m.; Jerusalem Theatre, Wednesday at 11 a.m. and 4.30 p.m.)

SCENT OF COOKING — (The Train Theatre, Monday at 4.30 p.m.)

Tel Aviv area

HAPPY HOUR — With clown Shai Shwarz. (Hasimul, tomorrow at 11.30 a.m.)

JAPANESE THEATRICAL DANCE — (Tel Aviv Museum, Tuesday at 11 a.m.)

MIME GAMES — Family programme by Buker Mime Theatre. (Tel Aviv Museum, Sunday at 11 a.m.)

PRETTY BUTTERFLY — Songs and entertainment from the Educational T.V. series. (Hasimul, tomorrow at 5.30 p.m.)

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ONFO

In Jerusalem Cinema

Buses 18, 19, 24, Tel. 415067

1st July 23

Double featured ticket

Live and Let Die 2.30

First Blood 4.30

Sat. July 23

The Mouse That Roared 7.45

West Side Story 9.30

Sun. July 24

Double featured ticket

Live and Let Die 7

First Blood 9

Mon. July 25

West Side Story 7

The Mouse That Roared 9.15

Tuesday, July 26

Double featured ticket

National Lampoon's Animal

House 7.9

Wed. July 27

Double featured ticket

Animal House 7

Blues Brothers 9

Thurs. July 28

Guns Of Navarone 9

Eden

4th week

KUNI LEMEL

IN CAIRO

Sat. 7.30, 9.30

Weekdays 4, 7, 9

Edison

4th week

OCTOPUSSY

Saturday 7.30, 9.30

Weekdays 3.45, 6.30, 9

HABIRAH

2nd week

FLYING HIGH

(The Sequel)

Saturday 7.30, 9.30

Weekdays 4, 7, 9

ISRAEL MUSEUM

Sat. 8.30 CHITTY CHITTY BANG

BANG

Sun., Mon., Tue., Thur. 11.30

Today and Wed. 11 a.m.

CHITTY CHITTY

BANG BANG

Tue. 6, 8.30

COAL MINER'S DAUGHTER

Kfir

4th week

SABABA

Saturday 7.30, 9.30

Weekdays 4, 7, 9

Mitchell

2nd week

The Hungarian prize-winning film

at the Cannes Festival

PIXOTE —

CALAMITY'S

CHILDREN

Sat. 7.30, 9.30

Weekdays 6.45, 9

ORION Tel. 222914

3rd week

Adventures of "Star Wars" and

"The Empire Strikes Back" con-

tinue in

RETURN OF

THE JEDI

MARK HAMILL

HARRISON FORD

Sat. 7.15, 9.30

Weekdays 4, 6.30, 9

SENIADAR

4th week

FRANCES

JESSICA LANGE

Sat. and weekdays 7.30, 9.30

SMALL AUDITORIUM

BINYENI HA'UMA

8th week

Sat. 8.30

Weekdays 6.30, 9

MERYL STREEP

Best actress

Academy

Award

1982

Golden

Globe

Award

1982

Eden

4th week

KUNI LEMEL

IN CAIRO

Sat. 7.30, 9.30

Weekdays 4, 7, 9

Edison

4th week

OCTOPUSSY

Saturday 7.30, 9.30

Weekdays 3.45, 6.30, 9

HABIRAH

2nd week

FLYING HIGH

(The Sequel)

Saturday 7.30, 9.30

Weekdays 4, 7, 9

ISRAEL MUSEUM

Sat. 8.30 CHITTY CHITTY BANG

BANG

Sun., Mon., Tue., Thur. 11.30

Today and Wed. 11 a.m.

CHITTY CHITTY

BANG BANG

Tue. 6, 8.30

COAL MINER'S DAUGHTER

Kfir

4th week

SABABA

Saturday 7.30, 9.30

Weekdays 4, 7, 9

Mitchell

2nd week

The Hungarian prize-winning film

at the Cannes Festival

PIXOTE —

CALAMITY'S

CHILDREN

Sat. 7.30, 9.30

Weekdays 6.45, 9

BETH HATEFUTSOH

JEWISH

CINEMATHEQUE

2nd week

QU'EST-CE-QUE

FAIT

COURIR DAVID

Sun., Tue. 5.30, Mon., Thur. 8.30

Tue. 8

THE

APPRENTICESHIP

OF DUDDY

KRAVITZ

Wed. 8

IMAGE BEFORE

MY EYES

CIEN CINEMA CENTRE

Advance ticket sales only at box

office from 10 a.m.

CHEN 1

11th week

Tonight 10; Sat., and weekdays 6.30,

9.30

MERYL STREEP

Best Actress

Academy

Award

1982

Golden

Globe

Award

1982

Eden

4th week

KUNI LEMEL

IN CAIRO

Sat. 7.30, 9.30

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PIXOTE —

CALAMITY'S

CHILDREN

CHEN 4

Academy Award

nomination for the best

screenplay of the year

QU'EST-CE-QUE

FAIT

COURIR DAVID

Sun., Tue. 5.30, Mon., Thur. 8.30

Tue. 8

THE

APPRENTICESHIP

OF DUDDY

KRAVITZ

Wed. 8

IMAGE BEFORE

MY EYES

CIEN CINEMA CENTRE

Advance ticket sales only at box

office from 10 a.m.

CHEN 5

11th week

Tonight 10; Sat., and weekdays 6.30,

9.30

MERYL STREEP

Best Actress

Academy

Award

1982

Golden

Globe

Award

1982

Eden

4th week

KUNI LEMEL

IN CAIRO

Sat. 7.30, 9.30

Weekdays 4, 7, 9

Edison

4th week

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COURIR DAVID

Sun., Tue. 5.30, Mon., Thur. 8.30

Tue. 8

THE

APPRENTICESHIP

OF DUDDY

KRAVITZ

Wed. 8

IMAGE BEFORE

MY EYES

CIEN CINEMA CENTRE

THE ROAD to kitsch is paved with good intentions. And if intentions were what counted in art and in public affairs, the creators of *The King Trilogy* would get high marks. They believe in all the right things — peace, justice, the quality of life, brotherhood, love, self-expression, youth, regeneration, God, and even in the mission of the theatre to proclaim all these things. But their writing and performance run counter to their good intentions: they lack self-restraint, a sense of proportion, good taste and common sense. After my recent disappointment with an overpriced Broadway performance, I have again been disappointed, this time by an off-off-Broadway spectacle. At the moment, if an Israeli wants to see what is valuable in American culture, he should visit America — what Israel gets are the leftovers.

THE *King Trilogy* was composed by Alexander Francis Horn, and conceived and directed by Sharon Gans. It is based on the story of the Kennedy family, who are here called King. (Martin Luther King is called Joseph Man.) The first part, *Adam King*, describes the three assassinations, ascribes them to the powers of evil, who are impersonated by the heads of the industrial-military complex in animal masks (wolf, fox, snake, jackal etc.), and by an ubiquitous

figure called Tyrant, who represents the devil. The second part, *The Magician*, presents a little black man dressed in white who seems to signify the powers of good. In this part, America is shown to be beyond redemption. It is a waste land of inhumanity. And the surviving brother, Senator King, vacillates, and can't find a way out. In the third part, *I*, all hope for America is abandoned, but a saviour appears, the son of the slain president, together with others of the young generation. Salvation, if I understand these confused meanderings, resides in individual self-determination (that is, *I*), in mankind finding its soul.

ALL THIS sounds fairly reasonable, even though the admiration, or rather the idolizing, of the Kennedy brothers is far from realistic, clashes with historical truth, and is execrably naïve. The exposure of the industrial-military complex, and of the men secretly ruling America, is theatrically puerile and inept. The intent of the play may still seem to have a basis in common sense. However, the text of this trilogy is full of mysterious allusions, religious symbols borrowed from everywhere, mystical events, miraculous and otherwise inexplicable occurrences, non-

King of Kitsch

THEATRE
Uri Rapp

sequiturs, and a cultism which suggest the worst kind of American fuddism. But what is really unpardonable is the theatrical failure, for the text is bombastic and banal.

THE ACTORS go through their inanities for eight interminable hours spread over three evenings. Their audience diminished from intermission to intermission and from evening to evening, until at the end about fifty people remained. The several hundreds there on the first night included many interested in the theatre and in current affairs, and knowledgeable about both. But the trilogy was insupportable.

The text is imitation Shakespeare and Bible. It includes lots of words like "always," "forever," "never," "I promise," "I swear," and of

course "love" and "freedom." The only authentic-sounding parts were quotations from the Kennedy brothers and Martin Luther King. The only scene which has stayed with me — it still raises a lump in my throat — was the "I have a dream" speech. A documentary drama based on the words of the Kennedys and of Luther might make good theatre. *The King Trilogy* did not.

Much effort was invested in the production. It is a big and colourful spectacle, there is a lot of movement (and also an irritating rushing around), there are masks and costumes (including George Washington, Franklin, and Jefferson in period costume, don't ask me why), some ingenious lighting, and many theatrical gimmicks. One recognizes the hand of a director who knows her job. (However, I understand that some of the spectacular effects are not shown in Israel.)

While the *mise-en-scène* and the acting are quite impressive at times, the production as a whole is as empty as the text. The gimmicks do not advance the action. There is, for instance, a chess game between Tyrant (black, of course) and the magician (white, of course), played with living people who have names like "Pawn of Destiny," "Queen of Love," "Castle of Despair," "Pawn of Ridicule" and so on, all thirty-

two of them. It doesn't really mean a thing.

In addition, there is a good fairy in white traipsing around throughout the game, and who holds several coloured balloons in the form of planets. (Again, don't ask me why.) It must all be heavily symbolic of something, but I got lost on the way. I have never before so squirmed with embarrassment in my seat.

There is no point in singling out actors. They are all quite professional, and some of them are good actors. This is a mammoth show — three full-length evenings and a cast of 52. It has been showing in Greenwich Village for 10 weeks (no reviews yet), and is about to tour Europe, with Israel as the first stop.

I don't know who the backers are for *The King Trilogy*. Perhaps there may be rich people who believe in its importance for any find its wealthy patron in America. However, the effort put into this play, and the sincere faith of everyone in what they are doing, is misguided. *The King Trilogy* might appeal to some Americans, with its black and white perspectives, its naïveté, its high-flown good intentions. But it strikes me that the people it could appeal to are not theatre-goers. It would be interesting to know what its principal heroes would have to say about it. □

Season notes

MUSIC & MUSICIANS
Yohanan Boehm

IT SEEMS that the Jerusalem Theatre will continue to be home for the Jerusalem Symphony Orchestra as the new Crown Symphony Hall will take two to three years to build — if all goes according to plan. In the past, about 65-70 evenings each year at the theatre have been devoted to music. This represents 25 per cent of all events there.

There will be the same programme breakdown in the coming season: 10 subscription concerts of the Jerusalem Symphony, again to be chosen from Tuesdays, Wednesdays and Thursdays. The 10 concerts will comprise three Bach-Mozart programmes repeated on two consecutive evenings; and four Youth Concerts (with Arieh Yardi).

Then there will be the *Liturgical* between December 28 and January 5 — with 10 programmes. Five will be presented at the Jerusalem Theatre, there will be one at the Binyanei Ha'uma (Brahms, *Deutsches Requiem*), and two each at the Lutheran Church in the Old City and the Dormition Abbey on Mt. Zion.

Three *Explorations* will be dedicated to individual composers: Ligeti (February); Messiaen (April); and Josef Tal (June). There will be an innovation for these three programmes will be performed one night in Jerusalem, the next in Tel Aviv.

THE JSO's season will start at the end of September with a series of appearances outside Jerusalem which will provide a kind of run-in for the European tour. The tour will be from October 23 till November 17. The JSO will visit Germany, England, Denmark, Sweden, Finland and France. There will be only one subscription concert before the tour: October 16-17-18, with Gary Bertini conducting, and Krystian Zimmernann playing, the Brahms First Piano Concerto. The same programme will include the premiere of Ami Mayani's *Scherzo Mediterraneo*, especially commissioned by the JSO for its tour.

THE FIRST of three special concerts will include the conductor Ole Schmidt and Hermann Koppel, a pianist from Denmark, who will be the soloist in his own Third Piano Concerto. This concert, on October 20, will commemorate the rescue of Danish Jewry from the Nazis.

The Festive Concert on the Eve of Independence Day (May 6) will bring to the rostrum Yuri Ahronovitch, the chief conductor and musical director of the Guzerenich Orchestra of Cologne, and the Stockholm Philharmonic Orchestra, with Shlomo Mintz as soloist.

During the coming season, Sergiu Comissiona will be a guest conductor after a lengthy absence from Israel. At the end of the season he will end his 15-year association with the Baltimore Symphony, which has helped to make it one of the superior American orchestras. As in former years, the Jerusalem Symphony will give a number of

concerts outside of Jerusalem. The programmes for the coming season will present the same mixture as before: well-known classics, interesting newer works, Israeli conductors and soloists and guests from abroad, some well-known and some new names (whom we hope to introduce to our readers when their visit nears).

OUR MUSIC critic in Haifa, Esther Reuter, introduces the programmes of the Haifa Symphony Orchestra for our readers in the North:

For the forthcoming 1983-84 season, the HSO is offering three subscription series on Saturdays, Sundays and Mondays, as well as special concert series. Urs Schneider, in his second year as chief conductor and musical director of the orchestra, will conduct six out of the 10 subscription series, and two of the four special series. Continuing his policy of performing seldom-heard works, as well as works never played before by this orchestra, he will conduct the Schubert Symphony in E Major, op. posth., discovered some 10 years ago and performed only once last year in Stuttgart.

Four guest conductors on their first visit to Israel are listed: Geoffrey Simon (USA); Philippe Bender, a young French conductor, former assistant to Leonard Bernstein, will conduct a whole programme of French music; Gilbert Varga (West Germany) will conduct Kodaly's *Maurotzecker Dances*; and Siegfried Kuhlert (Germany) will lead a programme of German romantic music. Shalom Ronly-Riklis and Stanley Sperber are the only Israeli conductors to appear this season with the HSO.

Among Israeli soloists, there will be Uri Pankka, who plays the Prokofiev Violin Concerto No. 1; Robert Canetti, with cellist Michael Haran, will present the Brahms Double Concerto; violinist Rivka Golani (Canada), together with clarinetist Eli Helfetz, will perform the seldom-heard Bruch Concerto for Clarinet, Viola and Orchestra; pianists Pinna Salzman will perform the Khatchaturian Piano Concerto and Irit Rub-Steiner the first Piano Concerto by Chopin. The Israel Trio (Volkov, Breuer, Bergman) are scheduled to play the Beethoven Triple Concerto.

AMONG the guest soloists are pianist Margaret Fingerhut, England, the oboe player Malcolm Messiter, England, who will present Vaughan-Williams' Oboe Concerto, violinist Adam Han-Gorsky, Austria, will play the seldom heard Bruch Scottish Fantasy, and pianist Mark Seltzer (U.S.A.) will play the Brahms First Piano Concerto.

The Oratorienchor from Dueseldorf, with soloists Robin Weiseldorff, soprano, Hans Peter Blochewitz, tenor and Klaus Mertens, bass (West Germany) will perform Haydn's "Die Schöpfung."

Four Israeli works are included: the World Premiere of Ran Da-Oz's "Introduction and Pas-sacaglia," Marc Lavry's "Israelimim," Op. 258 (to mark his 80th birthday), the First Israeli performance of Ami Mayani's *Mizmorim* and Edith Halpern's *Auschwitz Eptroph*, dedicated to the composer's late family and friends murdered in Auschwitz.

Works by Stravinsky, Suite No. 1 and No. 2, Shostakovich, Symphony No. 9, Sibelius, Symphony No. 2, the whole cycle of Smetana's "My Country" as well as the Bach-Webern Ricerare, complete the list of well-known-classic and romantic works. □

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Opus 1
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Tel. 1031 266610

Cinematheque

israel film archive - jerusalem

JULY 22-29
Fri. at 2.30 pm: *Who is Afraid of Virginia Woolf?*
Sat. at 7.30 pm: *Wife/Mistress*
9.30 pm: *The French Lieutenant's Woman*
Sun. at 7 pm: *Flying with the Birds* in cooperation with the Society for the Protection of Nature
9.30 pm: *Umaduzul Yilmaz* Güney
Mon. at 7 pm: *War of the Worlds*
9.30 pm: *8 1/2* Fellini
Tues. at 4 pm: *The Good Earth*
7 pm: *8 1/2*
9.30 pm: *When Worlds Collide*
Wed. at 7 pm: *The Long Good Bye* Robert Altman
9.30 pm: *8 1/2*
Thurs. at 7 pm: *Paper Moon* with Tatum O'Neal
9.30 pm: *An Enemy of the People* with Steve McQueen
midnight: *Allegro Non Troppo* Fellini
Fri. at 2.30 pm: *City of Women* Fellini

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This Week in Israel: The Leading Museums



this week at the israel museum jerusalem

EXHIBITIONS

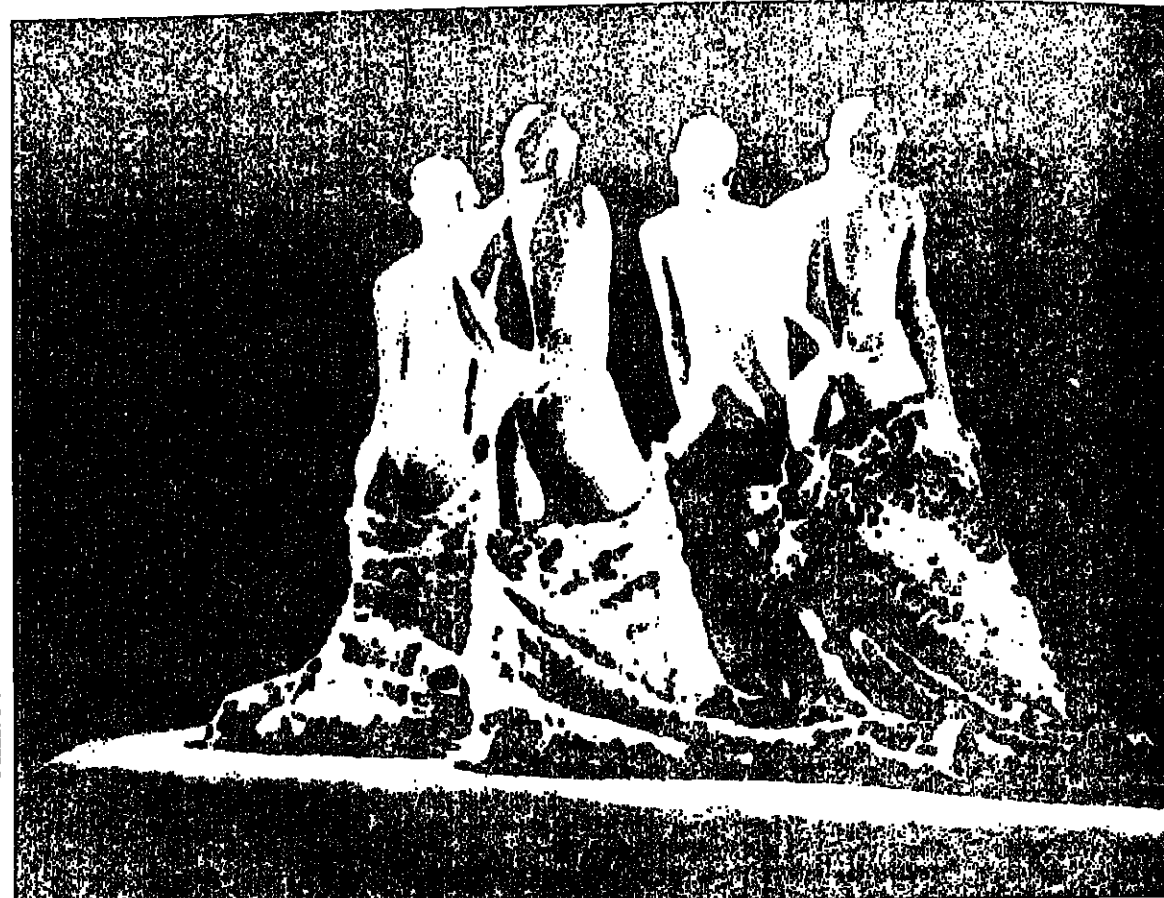
Permanent Collections of Judaica, Art and Archaeology
George Segal — an exhibition of the well known American sculptor, including 16 life-size plaster sculptures made in the last twenty years
Dreams, Visions, Metaphors — the photographs of Manuel Alvarez Bravo, a retrospective of the works of the veteran Mexican photographer, spanning over 60 years of activity
From "Pong" to Home Computer
Mario Merz — Italian artist, builder of igloos and nomadic dwellings
Looking at Pictures — a didactic exhibition dealing with the components of two-dimensional art and the ways they affect the viewer. By courtesy of Marianna and Walter Grissmann, London, and Dubok Ltd.
Farinelli and Albinetti Sing Vivaldi — 18th century Venetian operatic caricatures
China and the Islamic World
Kadesh Barnea — at the Rockefeller Museum
The Wonderful World of Paper — Policy Center

SPECIAL EXHIBITS

Capernaum Hoard
A New Mosaic in the Norman P. Schenker Archaeology Garden
Oil Lamp Section
The Permanent Exhibit in the Preliminary Hall
Yemenite Torah Finials ("Rimonim")

EVENTS

PERFORMING ARTS ON FILM
Saturday, July 23 at 20.30
Ballet: SWAN LAKE
Music: Tchaikovsky, choreography: Lev Ivanov and Mario Petipa with the Bolshoi Ballet and Mays Pliskaya
CHILDREN'S FILM
Sun., July 24; Mon., July 25; Tues., July 26; Thurs., July 28 at 11.00 & 16.30
Wed., July 27; Fri., July 29 at 11.00
"CHITTY CHITTY BANG BANG"
Ian Fleming's classic fantasy about a flying car, with Dick Van Dyke and Sally Anne Howes
SPECIAL SCREENING
Sunday, July 24 at 20.00
THREE FILMS — George Segal: American Art in the 60's; Masters of Modern Sculpture
SPECIAL SCREENING
Monday, July 25 at 14.00
"GEORGE SEGAL" (68 min.)
George Segal is shown installing a retrospective of his works, working on new pieces and commenting on the nature of his plaster-cast sculptures. (Free entrance to film.)
FILM
Tuesday, July 26 at 18.00 & 20.30
"COAL MINER'S DAUGHTER" (USA 1980)
Dir. Michael Apted; with Sissy Spacek
SPECIAL SCREENING
Wednesday, July 27 at 14.00
"MASTERS OF MODERN SCULPTURES — THE NEW WORLD"
A survey of the works of 22 American sculptors active within the last quarter century. (Free entrance to film.)
CHILDREN'S CONCERT
Wednesday, July 27 at 16.15
The programme will combine listening to musical masterpieces with interesting, entertaining explanations of the works. Eli Hefetz, clarinet; Michael Boguslavsky, piano. On the programme are works by Bach, Poulenc, Brahms.
CONCERT
Saturday, July 30 at 20.30
AN EVENING OF GERSHWIN — with Sandra Johnson and Liz Magness (in cooperation with A.C.C., Jerusalem)
GUIDED TOURS IN ENGLISH
Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Rockefeller Museum: every Friday at 11.00
Archaeology Galleries: Monday, July 25 at 16.30
SPECIAL OPENING HOURS
Summer exhibitions — From "Pong" to Home Computer (closed on Saturdays) — George Segal — Photographs of Manuel Alvarez Bravo — will be open Sun., Mon., Wed., & Thurs. 10.00—22.00
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SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. 10.00 to 18.00; Sat. 10.00 to 14.00
BILLY ROSE SCULPTURE GARDEN: Sun.—Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00
ROCKEFELLER MUSEUM: Sun.—Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00
LIBRARY: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 16.00 to 20.00
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv—Rococo, Etzion, Le'an and Castel; Jerusalem—Kivim.



WHEN THE Sankai Juku company of Japan opens in Israel on August 1, you can expect something new: the "New Dance" of Japan. Like Western avant-garde, this modern wave started in the 1960s as a kind of revolt against the rigidity of traditional choreography. The movement gradually grew, until the late 1970s saw the emergence of Sankai Juku. In 1980 the group went abroad and introduced a new Japanese dance form to the Western world.

One description of it runs thus: "Although Butoh (the style developed by Sankai Juku) does not concern itself with the orthodox (Japanese) dance style, it does strongly concern itself with the living Japanese, because Butoh has its origin in the nature of Japan itself. Butoh has gestures which only that race has and it also has bodies restrained for a long time in traditional living."

In *Le Figaro* last year, a Parisian critic wrote: "Here they are: five men with shaven heads, grouped together, hairless and muscled bodies — they belong to one of the strangest troupes in the world... The West has inspired these dancers, who have grown up with Elvis, the Beatles and the Rolling Stones..." That is what we shall see in Israel.

AUGUST WILL also see the arrival in Israel of a group of young Spaniards, the Spanish Youth Ballet, directed by Fernando Belmonte. Also described as "children of the flamenco," their base is in Jerez (the town that gave its name to the word "sherry"). Apparently there are two places called Jerez: Jerez de la Frontera near Cadiz and Jerez de los Caballeros, near Badajoz. Both are credited with being the home of flamenco.

The Spanish Youth Ballet will appear at the Wohl Amphitheatre in Tel Aviv on August 9, 10, 11 at 4.30 p.m., as well as in other centres. While in Tel Aviv, they will entertain and be entertained at the studio of Silvia Duran, who has known Belmonte from the time she danced in Spain.

Duran recently had a pleasant experience in Madrid, when she took two of her students to the Cafe de Chinitas, a flamenco centre where she herself had danced. Immediately recognized, she was persuaded by

Strange style

DANCE
Dora Sowden

both dancers and manager to join in the activity. There and then, in her travel clothes, she did *Bulerias* to the sound of *ole* from an appreciative audience, returning on five more nights. "It was lovely to be remembered like that," she says.

MIRALI SHARON, the foremost choreographer resident in Israel, and chairwoman of the Union of Israeli Choreographers, has been invited to present a programme of her work at the 92nd Street "Y" in New York.

Sharon's company, — four dancers from the U.S., the remainder members of Batsheva II — will stage two works in three performances at the beginning of October. Prior to the company's departure, the works will be performed (September 19 to 24) at the Bat-Dor Theatre in Tel Aviv.

On the programme, both in New York and Tel Aviv, will be *Phoenix* (music: Collage by Jossi Mar-Haim) which was presented in Paris two years ago at the Pompidou Centre, together with other Sharon works during a week devoted to Israeli dance. And something new: *Tehilot*, with music by Steve Reich.

One of the Americans in the company, Risa Steinberg, who has been here since April, says of Sharon, "Her ideas are intense, passionate and sensual. She presents a vision and allows the dancer to bring it to life, so that working with her is a challenge."

"There is not one emotion that I don't touch in her work. It was an honour to be asked to come." Steinberg was for 11 years a member of the Jose Limon company, and has taught in many countries.

Sharon describes *Phoenix* as a cycle of human life, where various media are used to convey "the metaphor of existence." For *Tehilot* she drew on "the moods of the personal poetry of the Bible," finding in them a way of looking at life here and now. "It is an affirmation, not a lamentation," the choreographer says.

Throughout the years, Sharon has shown her creative powers in a line of works ranging from *Transition* for the Batsheva Company to *Hymn to Jerusalem* for the Bat-Dor Company. In between, she has directed movement in plays, five of them for the Habimah Theatre. Israeli lighting expert Ben Zion Munitz will go to New York with the company.

THE BAT-DOR Dance Company is also due in New York towards the end of September to appear for a week at the New Joyce Theatre. The season will open with a gala performance in aid of the Dance Library of Israel, and a special booklet will be issued, telling the story of the library and of the Bat-Dor Company.

The event is being organized by Estelle Summers, head of the U.S. Committee of the Dance Library of Israel, who is married to Ben Sommers, founder of the Capezio firm and of the Capezio Foundation which aids dance projects.

Sommers was the first recipient (1979) of the Dance Library's Documents of Dance Award for his services to dance.

ERNA LANDNER, collaborator of a book on geriatrics, was recently here from the U.S. to give a week's course on "movement for the elderly" at the Wingate Institute. She went on to join a tour of folk dance venues under the guidance of Shalom Hermon, noted authority on folk dance. Though she found this "most stimulating," what surprised her was that "folk dance in Israel seems to stop at 35."

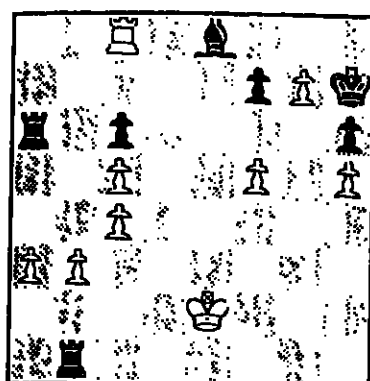
"I cannot understand why," said Landner. "It's not only good therapy, but also enjoyable." The groups of (senior) visitors with whom she toured all danced with the young Israelis.

There is little doubt that Israelis (especially the men) would have better figures if they did more folk dancing after the age of 35. □

CHESS

Eliahu Shahaf

Problem No. 3130
YEHUDA HOCH, Petah Tikva
2nd prize,
L'Italia Scacchistica, 1981
White to play and draw (9-7)



SOLUTIONS. Problem No. 3128 (Zinar). 1. N4 Kd4 2. Kh5 f3 3. Kh4! Kc5 4. Kg3 Kb4 5. Kf3 (f2) Ka4 6. Ke3 Kb5 7. Kd4 Kc6 8. Ke5! Kc5 9. Kf5 d4 10. Kg6 d3 11. f5 d2 12. f6 d1 Q 13. f7, draw.

ISRAELIS DO WELL IN BERLIN
LEV GUTMAN tied for second in the great Berlin international, with a strong field of 270 players among whom were 12 GMs and 20 IMs. The winner was Czechoslovakia's

Vlastimil Hort with a 84-9 score. Gutman tied for second with Austria's Herzog and Sweden's Ekson, with 7½ points each. Yacov Murey garnered 7 points, tying for 5th place. Eliahu Shvidler scored 6½ points. Yedael Stepak and Yitzhak Veinger 6 points each, and Natan Birnboim 5½ points.

NEW PROPOSALS FOR WORLD CHAMPIONSHIP

THE PRESENT three-year cycle of the world championship is to be substituted by a two-year cycle, according to a proposal circulated lately among FIDE member countries. According to the proposal, three Interzonal tournaments will be held, as was the case in the present cycle. Four winners will qualify from each tournament and the 12 will be joined by the four participants of the candidates' matches of the previous cycle. This 16-man tournament will be called the World Championship Candidates' Tournament. The four winners will compete against each other and the ultimate winner will meet the world champion in the match for the crown.

The Soviet chess federation has lodged a strong protest against the sites decided upon for the semi-finals of the candidates (Pasadena, Texas, for the Kasparov-Korchnoi match and Abu Dhabi for the Smyslov-Ribli match). The Soviets

claim that the sites were chosen without consulting the players. They demand an emergency meeting of the FIDE executive council or a postponement of the games.

Another proposal, concerning the team championships, is that the outstanding participants of the 1984 Olympics will be joined by one team from each of the five large continents for a World Team Championship in 1985.

HUNGARIAN TEAM CHAMPIONSHIP

HERE are some more thrilling games from the above event.

RIBLI 1.Nf3 c5 2.e4 Nf6 3.Nc3 b6 4.e3 e6 5.d4 cxd4 6.ed4 Bb7 7.a3 d5 8.ed5 Nd5 9.Ne5 a6 10.Qa4 Nd7 11.Nd5 b5 12.Qb3 Bd5 13.Qg3 Ne5 14.de5 h5 15.h4 Re8 16.b4 g6 17.Bg5 Be7 18.Be7 Qe7 19.Be2 Bc4 20.Rc1 0-0 21.Bh5 a5 22.ba5 Qx7 23.Bd1 Qa5 24.Qc3 Qa8! 25.Qe3 Rf8 26.Bf3 Qa5 27.Qc3 Bf1! White resigns.

HAZAI 1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 Ne6 6.Bg5 e6 7.Qd2 a6 8.0-0-0 h6 9.Bc3 Bd7 10.f4 b5 11.Bd3 Re8 12.Kh1 Na5 13.e5 b4 14.Nee2 de5 15.f5 Nd5 16.Rh1 Ne4 17.Be4 Re4 18.Nf4 Ne3 19.Qe3 Be5 20.Ng6 Rd4 21.Rd4 g6 22.Qe4 Qe7 23.Rd7 Qd7 24.Qd8 Qd8 25.Qe6 Qd7 26.Qe5 Qb7 27.Qd6 Qe8 28.Qb4 g5 29.a3. Black resigns.

VARNA 1983

THE TRADITIONAL international tournament of the Bulgarian Black Sea resort town of Varna was held May 1-15. East German IM Lutz Espig won the tournament, scoring 9-3 in the 8th category event, to finish two points ahead of his nearest rivals, GM Kirov and IM Meduna. Espig gained his second GM norm. The tournament produced a number of sparkling games, some of theoretical interest. Here is one of them.

INKJOV ORTEGA

1.d4 Nf6 2.e4 e6 3.Nf3 d5 4.g3 Be7 5.Bg2 0-0 6.0-0 b6 7.Ne5 Bb7 8.Nc3 Na6 9.ed5 ed5 10.Bf4 c5 11.de5 bc5 12.Ne4 Bc6 13.a3 Re8 14.Ne5 Bb7 15.Qb3 Ba8 16.Rad1 c4 17.Qc2 Qa5 18.e4 de4 19.Ne4 Be4 20.Be4 g5 21.Bb7 Re7 22.Qf5 Qb6 23.Qe5 Kh8 24.Ba6. Black resigns.

CUBAN CHAMPIONSHIP 1983
SAGUA DE TANAMO was the site of the 1983 Cuban Championship. In the end GM Guillermo Garcia, and IM Reynaldo Vera tied for first in the 12-man field with 7½-3½ scores. A 10-game match will be played later this year to determine a clear champion.

CRUZ LIMA

1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 Ne6 6.Be2 e5 7.Nh3 Be7 8.0-0 0-0 9.Be3 Be6 10.f4 e4 11.Rf4

Ne8 12.Nd4 Nd4 13.Bd4 Bg5 14.Rf3 a6 15.Qd3 Re8 16.Rd1 Bb7 17.Rf6! g6 18.Qe3 Qa5 19.Nd5 Bd5 20.Qg3 Kh8 21.Rf6 Ng7 22.ed5 Re2 23.Rh6 f6 24.Qd3 Re1 25.Bf1 f5 26.Qh3 Kg8 27.Rh7 Rf6 28.Rg7 Kg7 29.Bf6 Kg6 30.Bd4 Qd5 31.Qg3 Kf7 32.Qb3 Qb6 33.ab3 Ke6 34.h4 Re7 35.h5 Rh7 36.Be2 Kd5 37.Bf6 Ke4 38.Bf3 Ke3 39.h6 f4 40.Bg7 b5 41.Bd5. Black resigns.

BRILLIANT TOUCH

White — Kh1; Qc3; Rg1; Nh2; Pa2, b3, c2, f3. (8). Black — Ke8; Qg3; Rf8; Be4; Pa6, c7, d6, g7. (8). Black to play.

1. — Rf3! 2. Rg3 Rf1x.

(Murakov-Zarenin, USSR, 1982).

COUP DE GRACE

White — Kg1; Qd1; Ra1, Rf1; Be2, Bg5; Ne3, Nf2; Pa4, b2, c4, e4, g2, h2. (14). Black — Ke8; Qd8; Ra8, Rh8; Be8, Bg7; Nf6, Nf8; Pa6, h7, c5, d6, g6, h5. (14).
 1.e5! and Black resigned. If 1. — de then 2.Qd8 Kd8 3.Ne4, winning a piece. (Elvest-Nasunov, Leningrad, 1982.)

ENDGAME FINESSE

White — Ke2; Qa8; Ne2, Nf4; Ph2, e1, f2, g2, h2. (8). Black — Ke7; Qh6; Nd7; Pe7, d4, d6, e6, f7. (8).
 33.Nd5! ed5 34.Nd4 Qf4 35.Nf5 Kf6 36.Qh8 Kd6 37. — Kg6 37.Qg7 Kh5 38.g4 Qg4 39.Qh8xg7 37.Ng7. Black resigns. 11.37. — Ke7 then 38.Qe8 Kf6 39.Nh5. (Vaganian-Henley, Hastings 1982/83.) □

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Advent of the programmed electronic house pet

Meir Ronnen

IT IS NO small irony that the Israel Museum, an institution devoted to recording and preserving cultural advancements, should currently be presenting, within the context of a massive new show devoted to the advent of the home computer, a number of phenomena that quite devalue some of the major cultural achievements of man.

Nevertheless, "From Pong to Home Computer," with rows and rows of computers on which visitors can "compose" music, fly planes, pay bills and play games, promises to be the hit of summer shows. But then it is, after all, part of a true cultural revolution.

The exhibition, designed and put together by Curator Iska Gaon, traces the development of the computer from its early bulky form of wiring and vacuum tubes, to its transistor stage and finally to its miniaturisation via the photo-etched silicon chip. Most cheap pocket calculators can now perform the functions of the first wall-cupboard sized IBM computer on show here. TV screens now provide instant readouts, on which corrections can be made by hand or games controlled by an external joystick.

The original ping-pong game — nothing more really than an electronic pinball machine — can now be played on a cheap instrument small enough to be held in any toddler's hand. Practically everything that has appeared on the market in this field over the last decade is represented in this show.

But the show is also depressing evidence that the content and even the graphic nature of the games has not changed one iota. The games in this show, which have replaced books in so many homes, offer nothing in their place.

Take for instance a game called

"The Hunt For The Holy Grail." The knight is a cypher that could just as well be a spaceship from "Star Wars"; and the game is no different from any other space-war game. The only resemblance to a knight is the comic-strip-hero figure on the cover of the package. Needless to say there is no story, nothing that any kid can get his thinking teeth into. By contrast, when reading the story of Siegfried to an eight-year-old recently, I got an instant analysis of the characters of Fanfir, Brunhilde and Gudrun's terrible mother. The child was also fascinated by the classical illustrations.

Home computer games aren't even what commercial television programmes are to Public Broadcasting. They are examples of crass commercialism at its worst. Inexplicable too is the failure of the games manufacturers to consult graphic artists about improvements in design of image and even computer type. It's true that it takes something a lot bigger than a home computer to produce fine resolution, good colour and decent visual images (architects and graphic and even aircraft and car designers now draw with computers), but the games field is virtually at a standstill.

Typical of the gimmicky nature of the home computer field is a programme that helps you compose your own music (with the aid of a joystick).

It then plays the theme back and even "corrects" it; but any hand-held electronic play organ can do that today. And, of course, it isn't really music. Unless you are a genius with an enormous electronic console, you can get more harmony and inspiration out of a regular piano. Seeing the keyboard on the screen (and a simple one at that) is not a substitute.

This is not to say that computer

games should be written off. Advancements are on the way; and excellent "chess players" with three different levels of skill are now available in toy shops. There is an anti-social element of course: you don't need a partner, you play against a machine. Still, reading books might be termed an anti-social, solitary activity too.

Nevertheless, the idea of living with and interacting with a machine or electronic "brain" programmed to do what you want it to do, seems a boon to misogynists, or, more importantly, to the invalid or aged. On show here are two small home robots that offer services and company, performing light household tasks, acting as smoke and intruder warnings, fetching and carrying. One can pour drinks and even walk the dog, which it may very well replace. These R2D2-like pets don't smell, don't soil the environment and don't need dog-food. They do not, needless to say, provide affection. I suppose a robot dog, complete with wagging tail, may soon follow.

The advent of robotics in industry is reflected here in a toy arm that is capable of imitating all the capabilities of a fully articulated industrial arm.

A MORE positive future for home computers lies in the field of teaching aids. Current aids to reading and spelling and doing simple sums on show here are little more than drills with a spoken word of encouragement. True computer systems offer much more. Further, some schools are putting most of their curriculum into taped programmes and, as Curator Gaon points out, it won't be long before we can pluck the entire Encyclopaedia Britannica out of the air, using only a small hand-held readout receiver. The entire sum of human knowledge, from astrophysics to sutras and mantras, will



Androbot's "Topo", an electronic house-help, guardian and "pet," now on show at the Israel Museum's exhibition of home computers and electronic and video games.

soon permanently fill the air around us. The day may be not far off when we ourselves will be programmed to absorb this knowledge directly.

The tiny silicon chips holding up to 16,000 "characters" have already been advanced, in new computers, to micro-micro chips with a value of 64,000, or nearly 150 pages of typescript with each letter a piece or a step. The Japanese are now working on a chip with a value of nearly quarter of a million (with the Americans racing after them).

But all this technology is useless without the "software," the programmes, and people to write them (how a programme is written is impressively displayed in this show). This is where Israel can play a leading role (indeed it already leads in the field of computerised

colour printing processes). A programmer needs nothing but his brains and an electricity connection. He can sit in a remote Israeli settlement and produce, all on his own. Gaon sees this possibility as the return of the individual "craftsman," the triumph of the little man over mass-production. From now on, at least where the favoured few are concerned, the two will go hand in hand.

This thought-provoking and well-laid out show (it makes sense of hundreds of items) was made possible by Warner Communications. Also of note is the fact that Atari, which doesn't even have an agent in this country, made the Museum a present of 40 home computers. (Palevsky Design Pavilion, Israel Museum). Till September. Closed Saturdays.



Amnon Berkowitz: painting (90 Ahad Ha'am Gallery, Tel Aviv).

Something old, something new

Gil Goldfine

Gallery, 25 Dov Hoz, Tel Aviv). Till July 31.

THERE IS something very enticing, and something very right about Zvi Lipman's minimally coloured combine-paintings. In the white-walled gallery, greyed pieces of unempt canvas, chunks of painted wood and tinted paper pasted onto odd frames are thrown together as clumsy flat vehicles for the projection of grey "fallen goddesses," ambiguously drawn, undetailed, female portraits, yet familiar images that harken back to classical antiquity. Every aspect of Lipman's pictures, from the dynamism he tries to build with variegated surface textures, to the marbled quality of brushed facial features, points to his penchant for recreating, in a contemporary language, a personal "pantheistic" line-up.

Each panel, although similar to the next, is chock-full of secret niches, cracks, deliberate patterning and ordered pile colours. All the elements are invested in making the total take on a personality of its own. Most important, the grey goddesses, as individuals or in small groups, stare into the gallery space, some indicating mood, others totally neutral. Lipman assembles, draws or collages, allowing some to float in a loosely organized composition, or locked into a vice of interlocking angles.

Lipman does not attempt to finesse his paintings. He cuts, ties, smears and erases with abandon. The effectiveness is felt immediately. (Kibbutz Gallery, 25 Dov Hoz, Tel Aviv). Till July 31.

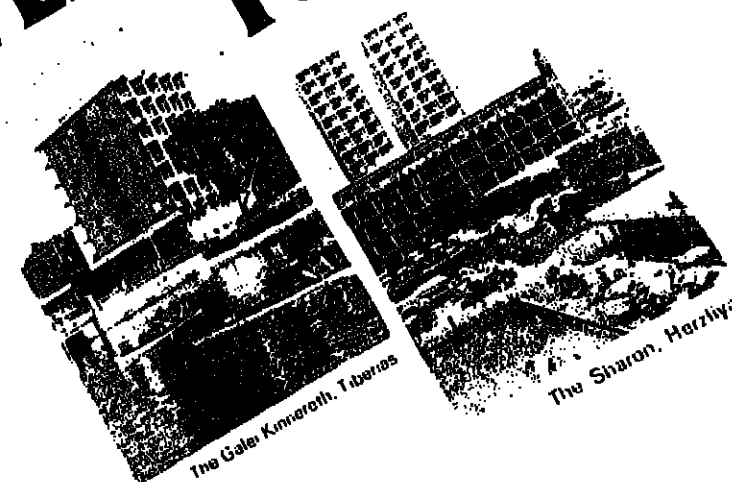
SHOWING WITH Lipman is Atalyah Helman, an advocate of the new expressionist painting. Helman's pictures are allegorical in content, combining a Mediterranean paradise with historical symbols of the Jewish people (Star of David, Menorah, Paroches). Helman's grossly drawn objects are staged props, situated in tunnelled arches that echo mystic sites, or the priestly Temples of David and Solomon. As much as the subjects are confused so are Helman's pictorial arrangements. Drawing is callously overt, paint flows without rhyme or rhythm; colour, the obvious mainstay of her chosen style, covers surfaces but doesn't establish painterly relationships. (Kibbutz

Gallery, 25 Dov Hoz, Tel Aviv). Till Aug. 3.

MARA DACHNOVA'S painted faces are really coloured drawings, for she relies more on the effectiveness of line than on any other element. She attempts to poetize her pictures by entwining each subject in a tangle of vegetation or controlling the features in a geometric design. She negates the possibility of relating likeness to a real person, and then, via standard gestures and expressions, elevates the anonymity to a look of martyrdom, of man seeking the mysteries of life through pain or psychological turmoil. All of Dachnova's pictures are stale, the technique dry, subjects banal, the drawing at stage one. All this on oversized canvases to boot.

Dachnova's partner in the display is Aviva Na'aman. Na'aman's abstractions never reach total non-objective lyrical expression. The faint hint of subject, be it landscape or figure, always seems to peek through the active brushwork. Na'aman's major problem is that she doesn't seem to know when to stop a painting. Most of her canvases are laden with superfluous layers of opaque and transparent pigment, a technique resulting in dirty and greyed colours instead of a crisp palette of limited glazes and well defined underpainting. These two women exert a great deal of energy to little avail. (Yehoshua Gardens Art Pavilion, opposite Tel Aviv Fair Grounds, Tel Aviv). Till Aug. 7.

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Pop and pain

Meir Ronnen

SAM REIZER is a self-taught artist with a very individual view of the comic joys and frenzied anxieties that characterize much of the human condition. He makes what he calls "Artoons," a mixture of art and the cartoon, with acknowledgements to influences that range from Munich, Klee and De Kooning to Walt Disney and cartoonist Gahan Wilson. However, much of his work resembles a mixture of Adami (flat colour and line technique) and Foton (colour and atmosphere) with expressionist outline portraiture right out of Underground Comics. His colour harmonies are often attractive, a sweetener to help you swallow the bitter pills of his subject matter. Reizer, born in New Zealand and here for a decade, is a child of Holocaust survivors, a fac-



Sam Reizer: painting (Jerusalem Theatre Gallery For New Artists).

tor which is another acknowledged influence in his development, although he has thankfully avoided direct visual references. The dilemmas and traps of Reizer's men and women are universal, his conviction sincere; his work is convincing.

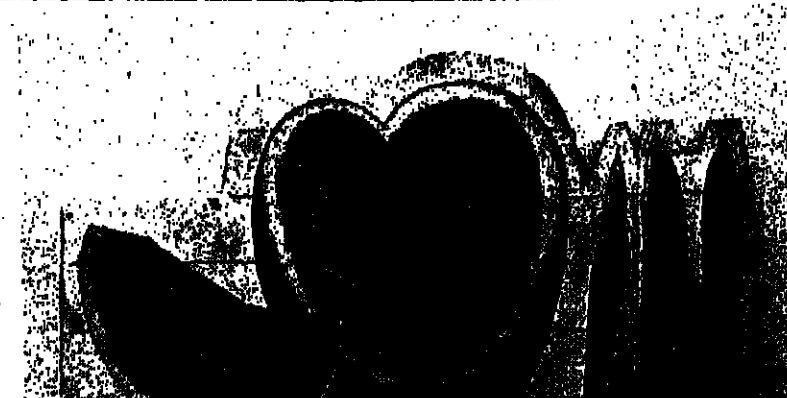
"At the same venue, Judi Weinstein, educated at the University of Toronto and here since 1978, is a teacher of English through puppet theatre techniques, who also makes puppet films for TV and elsewhere; she shows a series of clothed curved-sponge-and-textile dolls that are sultriness of men, women and children. A few of these grotesques look remarkably like a number of



Judi Weinstein: puppets.

people I know, but in general they are too formless to attract much interest in their "inanimate" state. However, they do not appear to have been designed to move. Static displays require rather more attention to qualities that are the opposite of those suitable for moving or illusionist puppetry. (Jerusalem Theatre Gallery For New Artists.) Till August 1.

RUSSIAN-BORN and trained Alexander Okun, co-winner of this year's Ofer Feniger Prize awarded through the Jerusalem Artists Association, has given over painting allegorical canvases and offers this time a somewhat unusual approach: paintings of food, still life and urban landscapes embedded in wooden constructions and surrounded by hand-carved mouldings that often follow the shape of elements in the painting. Many of the works jog an association with altarpieces or icons, particularly those in gold. The exotic effect of the gold and the



Alexander Okun: painted construction (Debel Gallery).

fenestration of the mouldings is quite richly Byzantine; the paintings themselves are not far removed from Pop. The combination is sometimes irritating, sometimes happily intriguing. The show is uneven in other ways too. Okun sometimes pulls off a piece of real *trompe l'oeil*, as with the delightful watermelon; at other times he seems to deliberately negate it. Still, this young artist is a vital, promising talent. (Debel Gallery, Ein Karem). Till Aug. 4.

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ART GUIDE

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Jerusalem

MUSEUMS
Israel Museum, Opening Exhibition 1267 at 8 p.m. 1. Muro Alvez, Italian artist, Continuing Exhibitions: From "Pong" to Home Computer, George Segal, sculptures, China and the Islamic World; The Photographs of Manuel Alvarez Bravo; Oil Lamp section; Permanent collection of Judaica, Art and Archeology, Primitive Art from the Museum's collection (Marcomont Pavilion); Looking at Pictures (Ruth Youth Wing); Permanent exhibition in Pre-history Hall; Farinelli and Albertini Sing Viviani (18th cent. Venetian Operatic Caricatures (Cohen Gallery). Special Exhibits: New 5th cent. mosaic from a Byzantine church, Torah Finales (Rimonim)

Tel Aviv

Tel Aviv Museum, New Exhibitions: Picasso, Continuing Exhibitions: Expressionism, A.R. Penck, Expedition to the Holy Land, Helmar Lerski, Photographs 1910-1947, Impressionism and Post-Impressionism, 20th Cent. Art; Israeli Art, New Acquisitions 1982-83, Uri Lifshitz, Prints from the Museum Collection, 11 Sculptures and Triptych, Israel Tamarik, Visiting Hours: Sat. 10-2; 7-10; Sun-Thur. 10-11; closed. Helena Rubinstein Pavilion: Sat. 10-2; Sun-Thur. 9-1; 5-9, P. closed. Gallery of Photography Art, 19 Fischmann, Susan Harris, The Book of the Hanging Gardens — a photo poem.

Hour 9 a.m.-4 p.m. Tel. 9 a.m.-1 p.m. Admission free.

The Yemanim Post, Permanent Exhibits on Jerusalem Divided and Reunited in restored historic military outpost, Sun-Thur. 9 a.m.-3 p.m. (1. Hah Handassa St.)
Old Yishuv Court Museum, The life of the Jewish community in the Old City, mid-19th century World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City, Sun-Thur. 9 a.m.-4 p.m.
Sir Isaac and Lady Edith Wolfson Museum at Hachal Shalom: Permanent Exhibition of Judaica, Judaica Room; History of Jewish People Special Shavut Exhibit, Sun-Thur. 9 a.m.-1 p.m. Tel. 9 a.m.-12 noon. Tel. 635212.

Tel Aviv

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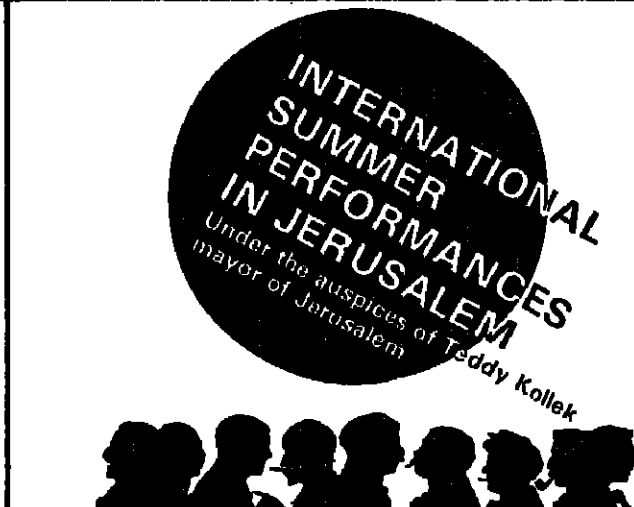
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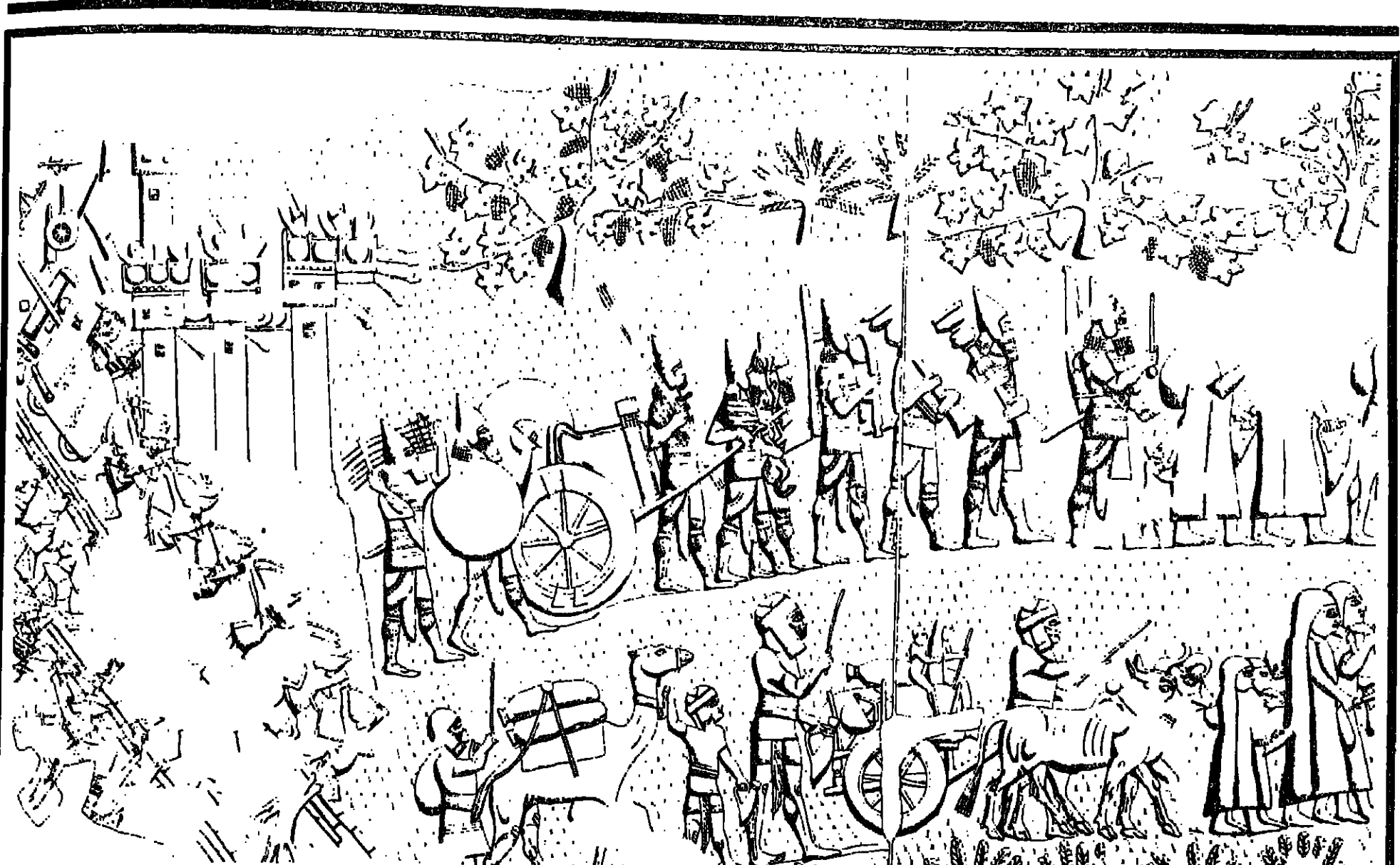
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(Above) Lachish deportees leave city, above them Assyrian soldiers carry booty from governor's palace. Opposite page (left) storming the besieged city; Jewish prisoners emerge from the main gate while torches and stones are hurled from ramparts; (right) Lachish reliefs prominently displayed between bull colossi in Sennacherib's palace in Nineveh. (Drawings by Judith Dekel.)

tured well before the destruction of 586. He concluded that level 3 should be dated to the Assyrian destruction of 701 BCE.

Albright, Kathleen Kenyon and other major archaeologists continued to support the 597 dating, but Israeli archaeologists increasingly inclined to the 701 dating on the basis of their knowledge of pottery elsewhere in the country.

David Ussishkin began a major excavation at Lachish in 1973 on behalf of Tel Aviv University's Institute of Archaeology, the Israel Exploration Society and other institutions. The excavations are in their ninth season. He has concluded that level 3 is clearly the remains of the city destroyed by Sennacherib.

Last week Tufnell, now in her 90s, flew over from England at Ussishkin's request and addressed the members of the expedition at the Lachish dig site on her reminiscences of the Starkey expedition half a century ago.

When the current dig began a decade ago, it was visited by Prof. Yigael Yadin, who suggested that stone heaps at one corner of the mound might be the remains of one of the Assyrian siege ramps. Starkey had believed that the stones were remnants of collapsed fortifications. Ussishkin cut a trench into the stone mounds and concluded that the stones had not fallen randomly but were indeed part of a ramp whose upper layers were cemented by hard mortar.

In his book, Ussishkin says that if his supposition is correct, "then our siege ramp is the only Assyrian siege ramp so far archaeologically attested. Moreover, it seems it is the most ancient siege ramp so far discovered in the Near East." The nearest dates from a century later in Sennaya.

STARKLY had uncovered several caves on the mound's slope into which an estimated 1,500 bodies had been piled. There were indications of death by fire. Starkey had suggested — "quite convincingly," according to Ussishkin — that these were victims of the Assyrian attack whose bodies had been removed from the devastated city.

Remains of 695 skulls were brought to London where an expert found a close racial resemblance to the population of Egypt at that time. "The relationships found suggest that the population of the town in 700 BCE was entirely, or almost entirely, of Egyptian origin," principally Upper Egypt. "If so," writes Ussishkin, "this indeed is a conclusion of far-reaching implications."

Three of the skulls had been operated on and parts of the bone sawed away in what appear to have been emergency operations. Two appear to have died in the process but one skull shows signs of healing after the operation. "Could they perhaps represent desperate attempts to save the lives of people injured in battle?" asks Ussishkin.

LAST YEAR, the Institute of Archaeology dispatched artist Judith Dekel to the British Museum to draw the Lachish reliefs to half their original size. The drawings, together with photographs of the reliefs by Avraham Hay and finds from the dig were recently displayed at Tel Aviv University.

The drawings, which are included in the book, permit a fascinating look at a live biblical scene as viewed by the eye of a talented contemporary artist. Ussishkin believes that the scene was sketched during the battle by the artist and then reproduced in stone in Nineveh. From the perspective of the scene,

it seems clear that the artist stood where Moshav Lachish's turkey runs now stand.

For the first time we are given an idea of what Jews of that period looked like, or at least how they dressed. Women, including little girls, seen emerging from the main gate into captivity wear shawls which cover their heads and which fall down their backs to the bottoms of their simple dresses. The men, who have short beards, wear scarves around their heads with the edges hanging down over their ears to their shoulders. "A thick horizontal line below the belt probably marks the bottom of a sleeveless shirt," says Ussishkin.

Judean warriors shown fighting from the battlements wear a variety of headgear, including conical helmets.

THE ASSYRIAN troops are understandably depicted with far greater detail. There are groups of variously clad archers, presumably from different contingents in the army. There are light auxiliary archers and heavily armoured archers and slingers with piles of slingstones at their feet. Some of the soldiers wear boots, some are barefoot.

From a military point of view the most intriguing part of the reliefs are the battering rams. There are seven of them pushed up to the city wall on ramps covered with logs to provide easier rolling for the ram's wheels. Five rams stand close together on the main ramp near the city's principle gateway, the ramp Ussishkin believes he has identified in the field.

The rams are advanced under heavy fire coming from the defenders in the form of rocks, arrows and burning torches. The reliefs indicate that the rams were

assembled from a number of parts and held by securing pins. They resemble a baby carriage with the hood up, the hood protecting the soldiers inside. Protruding through the front is the metal ram head supported by a wooden shaft swinging on a rope like a pendulum. Inside the machine, crouching soldiers swing the shaft to the rear and let it race forward to strike the city wall. Under persistent pounding, the wall will presumably give way.

Rows of kneeling Assyrian archers provide cover for their colleagues in the rams under the walls by firing at the defenders on the ramparts who are throwing rocks and firebrands at the rams. Inside each ram one brave soul undertakes the task of dousing fires atop the machine with a giant ladle.

The vivid reliefs show two barefooted defenders plunging from the walls, presumably after having been hit by arrows. Arrows protrude from shields held by some of the attackers. Three chariots or carts are hurled down by the defenders.

IN THE SECTIONS depicting the Assyrian victory, columns of deportees are shown streaming out of the city into exile. Some sit on carts piled with goods and drawn by oxen. A woman holds a baby in her lap. Some women walk with sacks over their shoulders.

Leading the line are male prisoners dressed differently from the others. A supposition raised by R.D. Barnett is that they are "Hezekiah's men" — representatives of the central government — some of whom are being tortured or killed. Three prisoners, stripped naked, are impaled on stakes near the city gate. Ussishkin believes that one of them, who apparently wears

some kind of headdress, might be the governor. A group of Assyrian soldiers carries booty, apparently from the governor's palace, including a sceptre, chalices and a ceremonial chair.

The entire procession moves towards the mighty figure of Sennacherib seated on his elaborately carved royal throne. Behind him are two beardless eunuchs holding fans. In front of him is his senior commander, an imposing figure. A rosette — the royal emblem — decorates the scarf binding the commander's forehead.

The reliefs conclude with a depiction of the Assyrian siege camp surrounded by a wall and towers. Cooking and maintenance operations are shown.

In his annals, Sennacherib mentions that his palace in Nineveh was built with the help of captives. Some of the reliefs found there portray the building of the palace with captives carrying large stones and pulling giant pieces of sculpture with ropes. One group is depicted identically with the defenders of Lachish.

"Clearly these are the men of Judah, quite possibly the men of Lachish," writes Ussishkin.

TWO DECADES after his victory at Lachish, Sennacherib was murdered. The Bible tells us he was killed by his sons while praying in a temple. The king's face was deliberately mutilated on the Lachish relief by an unknown hand, probably in the riots that followed his death.

Thus, while posterity still gazes at the human likenesses of his soldiers and his Jewish victims at Lachish, the great emperor himself has been left to us as a faceless roar of thunder.

FRIDAY, JULY 22, 1983

THE JERUSALEM POST MAGAZINE

PAGE NINE

IN THE FIRST decades of the 20th century the American music-publishing and associated business was located west of Broadway at 28th Street.

At all hours of the day — and night — the jangling sounds of the upright pianos could be heard as the auditioning tune-smiths, known as "cleffers," presented their latest creations to the publishing houses and the pluggers introduced their clients to the nifty merchandise. Sometimes, four-string banjos and trap drums helped to drive home the danceability of the presentation. Lyrics sung in beer-and-tearstained voices could be vaguely discerned, especially in summer when a mixture of tingle-tangle schmaltz, gut-bucket swingeroo, honkey-tonk whorehouse piano and the crooning of "hot canaries" came pouring from the open windows. From all this dynamic cacophony the district got its name: Tin Pan Alley.

Time was when man still provided his own music, before the gramophone, radio and TV put paid to that. In those days, TPA was the purveyor of sheet music in which no craze, foible, vulgarity, novelty or event remained unsung. In fact, the social history of those turbulent decades could well be told in song titles and lyrics.

When Lurcio Caruso died, TPA had its homage: "They Needed a Songbird in Heaven, so God Took Caruso Away" was off the press within the month. When one of Henry Ford's anti-Semitic remarks offended some of his cash customers, he made a public apology. Two weeks later TPA was gabbling "Since Henry Ford

Lady from the Bronx



Wim van Leer

Apologized to Me." Irving Berlin's fight for the hand and heart of the fair Ellen Mackay, daughter of the Catholic post and telegraph mogul, was fought out on the barricades of TPA, the mushy "What'll I Do? (When you are far away)" involving the whole of America. Mr. Mackay heat a hasty retreat.

1920 was a good year for TPA. World War I was won and the boys were coming back home, an event celebrated with "How You Gonna Keep 'em Down on the Farm, After They've Seen Parade?" and "He'd Say Oo-La-La, Wee Wee!" no doubt in memory of Mademoiselle from Armentières.

In January of that year, Prohibition reared its ugly head. This spawned a slew of song titles, such as "Alcoholic Blues," "America Never Took Water — and America Never Will," and cutesies like "Smart Little Feller Who Stocked up his Cellar, (That's getting the beautiful girls)" as well as "You Cannot Make Your Shimmy Shake on Tea."

ONE MILLION Americans had had a taste of overseas, and this sparked an Oriental vogue and a yen for the exotic mysteries of the East: "Dardanella," originally titled "Turkish Tom Toms," "Hindustan," "The Japanese Sandman," "There's Egypt in your Dreamy Eyes" and "The Sheikh of Araby."

The automobile, radio, the airplane, bananas, the hootchy-

cooty dances, all were a fair cop to the songsmiths of the day. And ethnicity got its share in homespun Irish ballads, Teutonic beer-drinking songs, Brooklyn-Neapolitan tarantellas and mournful Russian schmaltz and nostalgia. But considering that most publishers, cleffers and songwriters were Jewish, there is amazingly little Jewish content in the TPA mainstream. Sure, there was a down-town market for Yiddish, but the younger generation of the Lower East Side and the up-town elite were abandoning the ways and language of their fathers, and everything American was all the rage. Still, a few islands remained, like Sophie Tucker's immortal "My Yiddishe Mama" and Irving Berlin's "Russian Lullaby." For America was the only country where the new immigrant was ex-

pected to shed his former identity and join the mainstream with the greatest possible speed.

IN THE euphoria of the post-war boom ("Hello Prosperity!"), songs with political content or protest were unknown, for TPA gave politics, like religion, a wide berth. Until the Depression sent 14 million Americans to the breadlines ("Brother, Can You Spare a Dime?"). If the Jews were politically motivated, it was on the side of union socialism. The Zionist movement counted some 6,500 in a Jewish population of four million.

I was therefore all the more surprised to come across a copy of that 1920 hit "Lena, from Palesteeena." Written by Con Conrad and J. Russell Robinson, this gem of ignorance and innocence was published in 1920 by Shapiro & Bernstein. The lyrics refer neither to Jews nor to Zionism, the authors being either unaware of, or purposely ignoring, the Jewish connection with Palesteeena.

It tells the story of Lena from the Bronx, who, with her concertina (what else would rhyme?) is "ship-ped to Palesteeena," where, owing to the popularity of her concertina, she becomes the "Queen of Palesteeena." Halfway through the refrain we become aware that the concertina image is a double entendre for you-know-what.

She plays it day and night,
She plays with all her might.

How they love it,
Want more of it.

Whatever the spiritual impact on Lena, her transplantation to the Holy Land had its effect:

She was fat but she got leaner
Pushing on her concertina
Down Old Palesteeena way...aye...

From there on the plot thickens;
in fact it positively curdles.

Lena's girlfriend Arabella
Let her meet an Arab fella
She thought he was grand.
On a camel's back a-swaying
You could hear Miss Lena playing
O'er the desert sand.
She didn't play such new ones
For all she knew was blue ones
Still, Yousuf sat and listened in his tent.

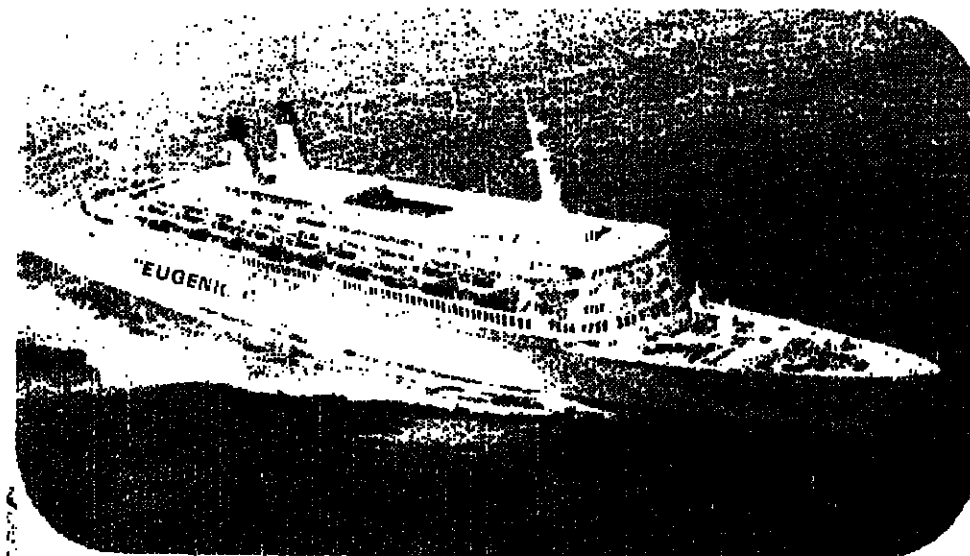
And as he tried to kiss her
She heard that Arab whisper
Oh! Lena how I love your instru-ment.

In the second chorus not much is revealed that we don't already know. It seems that Palesteeenan fashions were never quite the same again, presenting us with some baffling specifications.

All the girls there dress like Lena
Some wear oatmeal, some farina,
Down Old Palesteeena Way.

It is obvious that the authors, out of their "June-moon-swoon" or "blue-true-you" element, were desperately casting about for rhymes — any rhyme.

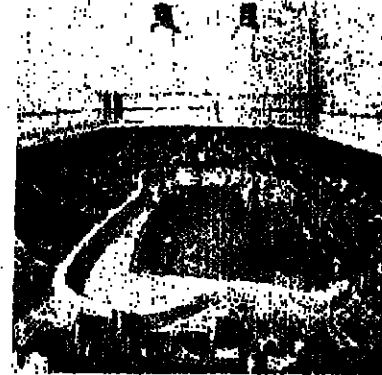
Not too sure what exactly farina was, I looked it up in the Oxford dictionary. It said: "The flour or meal of any species of corn." You can say that again.



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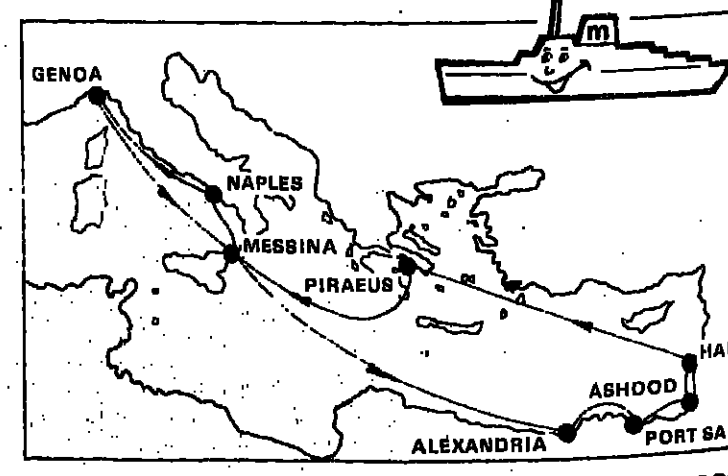
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ACCORDING to a 1978 French public opinion poll, a TV programme that had previously been selected by *France Soir* as the evening's best entertainment was watched by nobody at all, a fate I would wish on our *Weekly News-magazine*.

Seemingly dedicated to the proposition that this country is populated exclusively by members of various lunatic fringe groups, boring politicians defending bankrupt programmes, vociferous representatives of the handicapped and the underprivileged, a brutal soldiery and a corrupt and incompetent police force, you'd think it would prompt everybody but Cath O'Druid, the well-known TV addict, to switch off. In fact it is very popular, possibly because it believes that immediacy is more important than intelligibility, so that its worst excesses are frequently in-comprehensible.

I believe, however, that it attracts a large audience simply because it follows Evelyn Waugh's dictum that you should always think of those less fortunate than yourself. "It adds," he said, "greatly to your enjoyment." An elderly peer once made Waugh's word flesh by sitting in the bay window of his Pall Mall club whenever the weather was inclement, explaining that he "liked to see the people get rained on."

The editors of the *Weekly News-magazine* believe with all their hearts that the citizen should pay his taxes, do his reserve duty and vote in the elections — all impeccable sentiments. But above all, they seem to believe that it is his duty to worry. They seem to believe, in the face of all the evidence, that worrying solves problems. There are, of course, issues that can be solved but the programme seems to concentrate on those that are insoluble.

This, as Michael Denny once pointed out, leaves the others unsolved because those who know how to deal with them are paralysed with worry induced by programmes like these.

This week, the *News-magazine* was particularly objectionable, intruding into the private grief of Kibbutz Shmir's Yosef Galili in the worst foot-in-the-door tradition of yellow journalism. As he mourned for his fallen son, a seemingly interminable prying close-up showed the extent of his distress.

A COMPLETELY expressionless Yitzhak Moda'i gave his usual impersonation of the Undead from *The Curse of the Mummy's Tomb* as he criticized Finance Minister Aridor's policies. I imagine that if the energy minister were ever to give a fireside chat the fire would go out and I hereby nominate him, if he hasn't already received the honour, to the Carroll, Iowa, Dull Men's Hall of Fame.

Former finance minister Yigael Hurvitz popped up the next night to have a go at his successor, his voice trembling with indignation as usual; but the best performance by an Aridor-baiter drawn from the ranks of his own party had been the previous week's appearance by the Likud whip in the Knesset Finance Committee. Apart from his barely-concealed ambition to replace Aridor at the Treasury, Yitzhak Cohen-Orad's performance was remarkably similar in some respects to a routine developed by the late lamented Joe Penner. In *Mr. Doodle Kicks Off*, a 1938 B-movie, the comedian, though confined in a strait-jacket, nevertheless conducted an orchestra with his eyebrows.

The editors of the *Weekly News-magazine* would be well-advised to

Night of the Undead



TELEREVIEW / Alex Berlyne

copy a sign that Harold Ross used to display in the *New Yorker's* office: "Don't be famous around here." It is not very edifying to watch these politicians snarling and nipping at the cornered Aridor's heels. After all, they had a hand in the party's programme, now considerably adjusted, that in many ways reminded me of George Melly's hymn to Britain's Tory party:

Back the workers,
not the shirkers,
send the wogs all back.
Flag the muggers,
castrate the buggers
and abolish income tax.

Now, as the economy trembles on the brink of an abyss, they seem willing to turn on each other, presumably according to the principle first enunciated by the young Walter Raleigh, who was once clipped on the ear by his father at dinner. "Box it about," he said, as he struck the person next to him, "I will come to my father anon." Meanwhile Menachem Begin nods, like Pulcinella at the helm of Aeneas' ship:

Dim grow his eyes; the languor of repose
Steals o'er his faltering sense,
The lingering eyelids close.

I suppose, on the other hand, we owe the Likud an enormous debt — though not of the dimensions of the one they owe the U.S. government. They have taught us to accept the indispensable (except for those pro-election colour TVs and videos) and to bear the intolerable. But we've still ended up on the debit side of the ledger; the electorate really should have resisted those pre-election carrots more stiffly. "When the Athenians finally wanted not to give to society, but for society to give to them," wrote Edward Gibbon, "when the freedom they wished for was freedom from responsibility, then Athens ceased to be free."

TO ADD insult to injury, as it were, the programme wound up with Rod Stewart. The voice I heard this passing night... was heard by emperor and clown, or so I'm told, but it will not be heard by me. The tickets to his concerts here can cost up to 151,200, but, after watching a film clip of him having convulsions with what appeared to be a short-circuited microphone while uttering hoarse cries, I decided that I would

be willing to pay a small fine not to go. I prefer old whistname who used to hit himself on the head with a tin tray in time to the music while singing *Male Train*.

RICHARD WILLIAMS'S graphic titles and a star-studded cast that included David Niven, Deborah Kerr, Edith Evans, Robert Coote, Joyce Redman, Michael Hordern, Keith Michell and Judy Geeson, could not redeem *Prudence and the Pill*. This clinker's central and salacious idea was that by substituting aspirin for his wife's contraceptives, Niven could steer her from Here to Mother-nity and patch up his marriage-in-name-only which was going from bad to worse. Deborah Kerr, who once played a nymphomaniac in *From Here to Eternity*, wore a Margaret Thatcher hairdo that emphasized her innate Conservative-ladies-garden-party gentility and her utter unsuitability for such roles, no matter how much she wanted to break out of type-casting.

Eventually, Kerr, as well as his mistress, his sister-in-law, his niece and even his maid-servant, all inadvertently became pregnant. There was a double substitution in the maid's case since she was rather religious and her boyfriend, the chauffeur, was busy feeding her contraceptive pills by pretending they were vitamins while she was swapping them for Deborah Kerr's, presumably having found the answer to a maiden's prayer:

Oh Blessed Virgin we believe
That Thou without sin didst conceive
Teach us, then how thou
believest
We can sin without conceiving.

The script of *Prudence and the Pill*, based on Hugh Mills's novel, might have been inspired by an amateur dramatic society's programme treasured by *The Sunday Times*'s Godfrey Smith. A young woman, who by chance was herself pregnant, had been chosen over other candidates, armed only with pillows, to play the part of a pregnant mother in the society's play. Among such credits as Cigarettes by Abdullah and Stockings by Aristotle, the programme listed "Pregnancy by Nigel Cressie."

IT WAS WORTH enduring the longeurs of *Prudence and the Pill* for the sake of the brief appearances of Edith Evans, playing Lady Bates "of Bates' marmalade"

in the splendidly self-confident and regally dotty manner for which she was so renowned during her lifetime. I was interested to note that Dame Edith, who started life as a milliner's assistant, was wearing a particularly frivolous hat like a soup plate lined with egret feathers. With fronds like these, who needs anemones?

In one particularly memorable sequence she walked across the finish line at Brooklands as racing cars whizzed passed her at unimaginable speeds. "Oh!" she boomed, in her inimitable way, as she reached the other side of the track. "So this is a pit!"

That Dame Edith was really like that in real life is suggested by Arthur Marshall's account of attending a play at which, half-way through declaiming one of the Virgin Queen's speeches, she dried up completely and didn't help matters by repeatedly exclaiming "What?" loudly and furiously to the prompter who was attempting unsuccessfully to feed her her lines.

Eccentric old parties like this are England's pride and joy. One of them, who was even burnier than the peevish who was bothered by a ghost "disguised as a vacuum cleaner," was mentioned by a Harrod's doorman in a recent article on the store: "I said to her one morning, 'I see you've got a new chauffeur, Madam.' 'Yes,' she said. 'Do you know what the other one did? He locked me inside the car and then set fire to it.'"

From the internal evidence, it sounds as if this might be the same old party who acquired a certain notoriety in the London cab trade a few years ago by her habit of hiring taxis to guide her chauffeur-driven Rolls Royce around town.

They may have been dotty but they were indomitable: a recent biography tells of the occasion when Lady Diana Duff Cooper was bound and gagged during a robbery at her home, arriving at Covent Garden only in time for the last act. "Sorry," she remarked as she entered her box. "I was rather tied up."

THE TERRIBLE fate of some film stars is that they lose their youth while retaining it in TV reruns of their old movies. David Niven, as anyone who has seen his recent performances will confirm, now needs ironing smooth to be recognizable, but 15 years ago, pioneering beyond the Y-frontier in *Prudence and the Pill*, he was still the urbane and un-ruffled light comedian who once played Bertie Wooster to Arthur Treacher's Jeeves. The most crinkly and twinkly of male stars, his tricks were matched on the distaff side by Shirley MacLaine who sparkled and scrunched up her nose at the slightest provocation.

A couple of days after Niven's appearance in *Prudence*, MacLaine popped up in *Sweet Charity*. It seems that at that time all the movies were named after girls who were called, most unsuitably I think, after various virtues.

The genesis of this 1969 movie reads somewhat like the line from the party scene in *Annie Hall*: "Right now it's a notion, but I think I can get money to make it into a concept and later turn it into an idea." Federico Fellini took an episode about a gullible streetwalker from his 1952 movie *Lo Scorcio Bianco* and made it into 1957's *Notti di Cabiria*, starring Giulietta Masina. Neil Simon then turned it into a Broadway musical which was shaped into a screen musical by Peter Stone.

Yet the script, the acting and

even Shirley MacLaine's dancing were nothing to write home about, even with this distinguished pedigree. "There's got to be something better than this," Shirley sang, together with Chita Rivera and Paula Kelly, and there was — Bob Fosse's choreography, which was as innovative as it was witty. No one working today seems to be as aware as he is of the way a hand turns on a wrist or a foot on an ankle. One dance sequence, set in a sort of din of iniquity somewhere in Manhattan, that most uninhibited of islands, put this film in the front rank of movie musicals. In this first film, however, Fosse's direction left something to be desired. I could have done with less obtrusive zoom-zoom counterpointing the boom-boom of the score.

You might call the plot about a young taxi-dancer — well, she's not exactly a lost woman, just misled — an *Erziehungsroman* but for the fact that she's obviously never going to grow up. Even after being pushed off the bridge in Central Park by her boyfriend, Charlie the Pusher, who makes off with her handbag, she still preserves her illusions. If he was just a passing fiancé, she asks with frustrated logic, "why should he have had his name tattooed on my shoulder?"

The self-deprecating whore exists only in literature, in anthologies of pros, or on the stage, where the harlot with the heart of gold is a cliché as old as show-biz itself. Any working cop can tell you that they are usually aggressive nuisances, husily and violently defending their beats. There's an old Yiddish joke that illustrates this state of affairs. "Can I go ahead of you?" a *rebbe* asks the last woman in the queue for the mikve. "The rabbi is waiting for me." Everyone in turn accedes to her request until eventually she comes to the first woman in the line. "Can I go ahead of you?" she asks. "I'm the *rebbe*zin and the rabbi is waiting for me."

"No!" comes the reply. "I'm the *nakev* and the whole town is waiting for me."

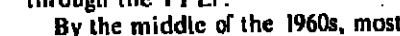
EVENTUALLY Charity's new boyfriend, a sort of unaltered male who belongs to "the Church-of-the-Month club," takes her to the Rhythm of Life Tavern, where the services are conducted by Sammy Davis Jr. "And the title of our sermon tonight," he tells the faithful, "is 'We have beat our swords into ploughshares and the beat goes on...'"

Sammy, Judaism's most celebrated black proselyte, has been in an invidious position ever since Andrew Young's removal from the American UN delegation and the anti-Israel statements of the Rev. Jesse Jackson. "It got so bad at one point," said Mark Russell, "that Sammy David Jr. wouldn't even eat with himself."

Stubby Kaye, who made a hit not rocking the boat in *Guns and Dolls*, was cast as Herman, Charity's employer in the tangle parlour-cum-bordello. "He's kind of gruff on the outside," she told her actuary boyfriend, "but on the inside he's really a very rotten person." Now I think this is very unfair of Charity and not sweet at all. After all, judging by his awful accent, what chance did Herman, depraved because he was deprived like the kids in *West Side Story*, have to be anything but a whoremaster?

Earl Grey, the Liberal peer not the dreadful perfumed tea, had no such excuse when he was remanded on bail at West London last week, accused of living off the immoral earnings of prostitution.

AYNI perceives two stages in Spain's limited rescue efforts. "Dur-



of these parties had declined considerably, although the communists, thanks to their cell organization, had succeeded in maintaining some of their strength. They, through their political arm, and the Moslem Brotherhood, thanks in part to the resurgence of Islamic fundamentalism in the Middle East as a whole in recent years, have provided the main outlets for political expression in the West Bank since 1967.

THE NEAR EAST REPORT'S
Myths and Facts 1982 indicates, in
its title, something of its format.
Each chapter begins with a succinct

Although these books are extremely varied in subject-matter, they share one feature: the picture they offer of a situation increasingly frozen into attitudes of hostility and unwillingness to consider compromise. If this is really the position today, we can at least be sure of one thing: the future is likely to be a fertile in matter for such books as the past.

generations," never seriously pondering religious, philosophical or ethical questions. Young Alan was left to fend for himself. "Lacking any loyalty to the family, I went

But, a fellow-traveller more or less throughout his life, Taylor admits, "I was unshakably pro-Russian." It was this which underlay his fairly consistent wrong-

And so, on to 1939. "Both Teddy and I were greatly cheered by the news of the Nazi-Soviet Pact. This ruled out a German attack on Russia and therefore in my opinion the likelihood of any war." So Taylor stayed on holiday in France, barely

"ONE MORNING the doorbell

Certainly it would have been un-
true. But still...

It was in the second stage, though, after mid-1942, that Spain was required to initiate programmes of its own to save Jews. In a state-by-state census, with research that tracked down individual Jews from Salonika to Bergen-Belsen and from the Balkans to the Pyrenees, Avni arrives at not more than 11,530.

In Salonika in July, 1943, for example, after tens of thousands of Greek Jews had been deported and murdered, 820 Sephardic Jews (including some collaborators), who had only partially documented Spanish citizenship, were sent to Treblinka where they were murdered, with the knowledge of local Spanish officials and those of the Foreign Ministry back in Madrid. Another group of 367 Jews who did have fully documented

Spain, the Jews, and Franco recall other details of the sorry side of the story. They include the long imprisonment of hapless Jewish refugees.

Whatever the Spanish did or not do, they were different from the Nizis and their allies.

The stowage of 8,000 chests of tea

The Americans also built clippers which rivalled the British in design and speed, but with a different aim. The clamour to reach the gold lode in California turned clippers into the Concordes of their day. Ship builder Donald McKay's *Flying Cloud*, which twice rounded Cape Horn from New York to San Fran-

BRITISH CLIPPERS were more often than not built in Scotland, as attested to by such names as *Cairngorm*, *Lord of the Isles* and *Cutty Sark*. The "Aberdeen bow" and the "Greenock model" referred to

BUT WHAT happened to all o

So all we have left, then, are the paintings, photographs, models and line and sail plans. MacGregor has done an admirable job in collecting some 250 illustrations (no colour plates, unfortunately) for the latest edition of his book.

NOVEL WRITING is now a major industry, and more and more women are making their bid for what has been called "Bestselling Smash." Sometimes, something beyond pulp gets written also, and one such book is Jacqueline Brisken's *The Onyx* (Granada, London, 608 pp., £2.95).

For most of its course, this story does not seem fiction at all; it is so closely bound up with the invention and development of the cheap motor car in America. The central figure is not Henry Ford and his "Tin Lizzie" but Tom Bridger and his "Onyx," but Ford does make shadowy appearances, and his anti-Semitism is hinted at.

Tom is the genius who invents and promotes the popular car after years of struggle. His love-life begins with a glowing girl who is kept beyond his reach. This leads to strange and sad events, not all easy to accept but credible while the reading lasts because the writing is so good.

There is a Jewish element. Tom's illegitimate son marries a Jewish girl despite the (slight) resistance of her family, and this aspect of the story is both revealing of the tenuous Judaism among some American

Industrious women

Dora Sowden

Jews, and the endemic anti-Semitism surrounding them.

HER PUBLISHERS claim "multi-million-copy" success for the novels of Rosemary Rogers. She has a formula in her eighth and ninth works: the stories are a constant tease (will they? won't they?) and there are detailed descriptions when they do. There are enough complications to maintain the course of unsmooth love, but the solid base is the love-hate relationship of hero and heroine, even when they are making love. Their talk is full of snarls, snides, stings, snaps.

In Rogers' *Love Play* (Avon, New York, 378 pp., \$3.95) he often calls her a "bitch," she retorts with "bastard." In *Surrender to Love* (Avon, New York, 612 pp., \$3.95) every kind of sex experience is crammed into the plot: near-rape, near-incest, brothel visits, perversions.

THEY SAY that Kathleen E. Woodiwiss has written four best sellers, that the fourth was for a year in the best-seller list, and sold two and a half million copies, and that all four clocked up fifteen million. So she obviously knows what the public wants. Her fifth novel, *A Rose in Winter* (Avon, New York, 567 pp., \$6.95) is therefore an object lesson.

Firstly, she uses one of the world's most tried and proved fairy tales as basis — beauty and the beast. Then she sets the story far enough back in time to make anything go. 1792: sale of a daughter by auction, roaming bands of marauders who must be dealt with privately because there is no real police force yet in England. The dialogue, naive and unlikely, approximates a popular idea of how Englishmen and women — upper and lower classes — may have talked then. The sex scenes are given in great detail and the characterisation is cartoon-type, but there is enough action to keep

the readers reading. Well, they read it, don't they?

IMMERSION in another century is a good idea for a plot, but Jo Ann Simon's *Hold Fast to Love* (Avon, New York, 327 pp., \$3.50) doesn't quite make it — possibly because Henry James did it so well before her. She has tried the same thing in a previous book (*Love Once in Passing*) so apparently the formula does work for her. Her heroine, Monica Wagner, arriving from New York by plane, suddenly finds herself in early nineteenth century London where she is Marlena von Mantz, a German baroness, an heiress and a ward of Lord Warrington, who develops a passion for her (as does another nobleman whom she recognises as her true love after sampling the first).

LYNN M. BARTLETT's *Promise Me Love* (Avon, New York, 566 pp., \$3.50) also reverts to the past for its romance but — like so many other switchback novels — hardly recreates its period (1873-7, dates given). Here the heroine thinks she hates the man to whom she is physically attracted. The scenes include New York and Texas farms,

with much menace, murder and mayhem before first love becomes lasting love. The saving grace is that the story is quite charmingly written.

WITH COLLEEN McCULLOUGH's *An Indecent Obsession* (Avon, New York, 324 pp., \$3.95) we are nearer our own time: the end of World War II. The author certainly knows how to tell a tough, tense story. In a direct, hard-hitting style, she orchestrates the complications through an up and down series of the individual characters. If you can believe that duty may become an "indecent obsession," then the behaviour of half-a-dozen mentally disturbed patients at a military hospital is plausible.

What follows is love, murder, anguish, more murder. The obsessions portrayed are vivid and lifelike, and the murders become less important than the effect they have on the principal characters.

This is a compelling novel even if one concludes by not wholly endorsing the possibilities. The author's previous book (*The Thorn Birds*) sold in millions. There is no reason why this shouldn't.

IRISH history is a melodrama, and a bad one at that. It is repetitive, predictable and overblown; it is full of larger-than-life characters given to exaggerated passions, theatrical gestures and gratuitous violence. The Irish and their history are simply badly scripted. They are not to be believed.

Irish novelist William Trevor is usually not given to melodrama. He spins a well-plotted yarn, for he is after all from County Cork. But his novels and short stories also are noted for their nuance, their subtlety, and above all their credibility. Yet because this latest novel parallels the last 60 years of Irish history, it cannot help but include a series of melodramatic devices nearly as unbelievable as the Irish themselves.

Murder, suicide, alcoholism, hysteria, revenge, conflagration of the old family homestead, even the abandoned unwed mother-to-be

A strange beauty

FOOLS OF FORTUNE by William Trevor. London, The Bodley Head. 239 pp., £7.50.

S.T. Meravi

trudging through the snow — strung together in rapid sequence they are the stuff of the silent two-reelers. A few words wars ago such things moved audiences to tears; today they provoke belly laughs. Yet such events happen to be the stuff of Ireland, and it is to William Trevor's credit that he makes them acceptable to the reader.

The misfortunes of the Quinton family will not move you to tears; I do not think the novel is calculated

to do that. The reader, however, will take the story seriously. We also keep turning the pages because Trevor is so adept at hitting that nerve that makes us hunger to know what happens next, but so be it.

MUCH OF Trevor's success here also derives from his skilful employment of multiple narrators, and especially two children. He pays out the story through their limited comprehension of what is going on around them. This provides some of those delicious ironies we are always so fond of, and the limited intelligence also serves to soften some of the hammer-blows of the plot. The result is the reader is held not so much by the story's

melodramatic jolts as he is engaged by filling in what the narrators are unable to tell him.

TREVOR is one of those rare writers who is especially good at recreating the perceptions of children (see *The Children of Dymouth*), although it should be admitted that his Willie comes off much more credibly than his Marianne. Trevor rather glorifies in their miseries, specifically the pain of their unprinted young minds straining to cope with the idiocies of the adult world. This always promises to make good copy, and some of the best things in this book, like the horrors of schooling, are hardly related to the story at all. Bring on the Black and Tans, however, or the religious repressions that turn rational people into swine, and neither Trevor nor the reader glories in the suffering of the innocent kids.

Funny bone

DOCTOR IN THE NEST by Richard Gordon. Penguin. 215 pp., £1.95.

ADMIRERS of Richard Gordon, quoted by the publishers of this book, claim that he grafts P.G. Wodehouse on to *The Lancet*, a boast that I for one, as a devout Wodehouse worshipper, repudiate and resent. At no stage in any of his books has Gordon written anything nearly as funny as the least successful work of The Master.

However, I must say that Gordon can be very amusing, if his books are considered on their own merits. And he differs from Wodehouse in a very important respect; for he has discovered sex as a subject for ribaldry.

Murder scene

MASTER OF THE MOOR by Ruth Rendall. Avon, London. 219 pp., £1.50.

Philip Gillon

RUTH RENDALL's thriller combines the traditional mysteries of a detective story with gloomy descriptions of the wilder parts of the English countryside. As in *Wuthering Heights*, the moor acquires a real personality of its own: it is both the scene of murders, and an accessory to them. While I tried to probe the hows and whys and whos of the killings, I found myself referring constantly to the map of the moor so the thoughtfully provided. The characters functioning in this brooding milieu are portrayed in depth.

But it would be unfair to imply that the solutions aren't as carefully worked out as in Agatha Christie (whose pastiche characters don't have the same force as her un-

winding and intricate plots). Clues are provided; every thread is carefully picked up and woven into an impressive whole; solutions come as shocks, but they do convince. In every way, this is a very satisfactory thriller.

Slaughter

CAL by Bernard MacLaverty. London, Jonathan Cape. 170 pp., £6.95.

Esther Hecht

"ULSTERMEN would die rather than live under the yoke of Roman Catholicism. Not an inch."

This is the essence of the Troubles, the sectarian strife that has racked Northern Ireland for the past 14 years. We should understand the Troubles, because we have them all around us in the Middle East, and even within our own borders. All we need do to make the above quote ring familiar is replace "Ulstermen" and "Roman Catholicism" with any pair of adversaries in our region.

Bernard MacLaverty's *Cal* is not about the Troubles, though it is steeped in them. It is, rather, the story of Cal — a boy on the verge of manhood; motherless, on the dole and starved for love — and Marcelle, a beautiful widow who is equally hungry for love. The Troubles bring them together, permeate their lives and doom their love for each other.

Cal is bullied, beaten up and burned out of his house because he is a Catholic. He has no desire for vengeance, but fear makes him seek protection, and the price he must pay for it is active participation in the sectarian war.

The Catholic offensive is directed by Skeffington, a well-to-do intellectual who perpetrates violence without dirtying his own hands. He uses Crilly, Cal's former classmate and an orphan, as his golem. And because Cal's father has a van, Cal is pressed into being Crilly's driver and thus becoming an unwilling accomplice in murder.

When Cal pleads that he wants no more part of the violence, Skeffington cynically urges him to take the long view of things: history will forget the bloodshed and will judge by the outcome. This argument — that the end justifies the means — should also be familiar to us; it is as old as the first "just" cause in history.

To Cal it all seems pointless. For MacLaverty there is no right or wrong, only individual pain, "the shit and the guts and the tears."

IN THE OMINOUS opening scene, a vulture-like Preacher drinks the blood of cattle freshly slaughtered by a device called the "humane killer." In the name of God the Troubles are sapping the lifeblood of the people, and have reduced Ulster to a slaughterhouse.

Cal has no stomach for the "humane" killing of animals or for the inhumane murder of Protestants. He even questions the Catholic concept of suffering he has been taught all his life: that suffering is a virtue, especially if one can "offer up" one's pain to God as a sign of one's love and devotion. It is just this ennobling of suffering that helps to perpetuate the Troubles.

Yet Cal is so burdened by a sense of his sin that he knows that he, too, must suffer, that he must endure the crucifixion he experiences in his dreams. The prospect is as gloomy as a rainy winter's day in Ulster, so we clutch at the opportunity to have our hopes raised momentarily — along with Cal's — in the tender love scenes. All the while, the Troubles are closing inexorably around Cal like a vice, and the conclusion of the story is no less sad for being expected.

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM

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EXPRESSIONISTS

BUCHHEIM COLLECTION

The exhibition will close on Saturday, 30.7, at 10.00 p.m.

GALLERY TALKS IN ENGLISH AT THE EXHIBITION, EXPRESSIONISTS — BUCHHEIM COLLECTION: Sundays, Tuesdays, Thursdays — at 10.00 a.m.; Mondays, Wednesdays — at 2.30 p.m.

Expressionist Film METROPOLIS (Germany, 1926, 107 min., in black and white, silent with English texts) Fritz Lang's film, with Brigitte Helm, Gustav Frohlich and others. The Israel Film Archive, Wednesday, 27.7, at 9.00 p.m.

EXHIBITIONS

PICASSO — SUITE VOLLARD

A series of one hundred etchings created by Picasso between 1930 and 1937. The etchings were selected by Ambroise Vollard, collector and publisher of prints. The series includes prints on such themes as the Sculptor's Studio, the Minotaur, and the Battle of Love, as well as three portraits of Vollard. From the collection of the Israel Museum, Jerusalem, gift of Mr. Isidor M. Cohen, New York.

A.R. PENCK — EXPEDITION TO THE HOLY LAND, A Graphic Portfolio

COLLECTIONS IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY ART ISRAELI ART: NEW ACQUISITIONS 1982-1983 11 SCULPTURES AND TRIPTYCH — IGAL TUMARKIN. Donation of the artist to the Tel Aviv Museum.

SPECIAL EVENTS FOR THE WHOLE FAMILY

MIME GAMES — Masks, white mimes, circus mime and more. Boker Mime Theatre, Sunday, 24.7, at 11.00 a.m.

INSIGHTS OF AN ACTRESS — A performance based on the Japanese tradition of theatrical dance. Presented by Netta Plotzky, with Michal Goldberg, clarinet. Tuesday, 28.7, at 11.00 a.m.

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PROGRAMMES FOR CHILDREN

THE WIZARD OF OZ (Japan, 1982, 70 min., in colour. Japanese with Hebrew subtitles). An animated film based on the classical children's story. Sundays to Thursdays at 11.00 a.m.

LUCKY THAT I AM ME. An encounter with E. Hilfer — reading and creativity games (in Hebrew). In cooperation with the Art Instruction Department. Monday, 25.7, at 10.00 a.m., for 1st-2nd graders.

BALLOONS AND AIR — FORMS AND MATERIAL. A sculptural performance and creation with balloons, with Doron Eazit and the Art Instruction Department. For 1st-8th graders Wednesday, 27.7, at 11.00 a.m.

CINEMA

SPECIAL FESTIVE SCREENINGS

SWEET BARBARIANS (Brazil, 90 min., in colour, with English subtitles). A musical film documenting the concert tour which swept Brazil by storm. Cocktail, and Brazilian music in the Museum Garden, an hour before the screenings. Saturday, 23.7, at 10.00 p.m.; Monday 25.7 at 9.00 p.m.; Tuesday, 26.7, at 10.00 p.m.

One time screening: METROPOLIS, Wednesday, 27.7, at 9.00 p.m. (see Expressionists Exhibition).

Regularly

YOL (The Way) (Turkey, 1982, 111 min., in colour, Hebrew and English subtitles). Awarded the Golden Palm and the International Critics Prize, Cannes, 1982. Daily at 4.30, 7.15.

Visiting Hours: Sunday-Thursday 10 a.m.-10 p.m. Friday closed. Saturday 10 a.m.-2 p.m. 7-10 p.m.; Box Office: Sunday-Thursday 10 a.m.-10 p.m. Friday 10 a.m.-1 p.m.; Saturday 7-10 p.m.; Helena Rubinstein Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m.; Tuesday, Thursday 10 a.m.-1 p.m., 4-8 p.m.; Circulating Exhibits (loan). Sunday-Thursday 10 a.m.-1 p.m., Tuesday 10 a.m.-1 p.m., 4-7 p.m.; Graphics Study Room: Monday, Tuesday, Wednesday 10 a.m.-1 p.m.; Sales desk. Sunday-Thursday 10 a.m.-8 p.m., Saturday 7-10 p.m. Information desk and box office Tel. 281297.

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Guy Kasear (Hebrew) Congregation Beth El Zedek Indianapolis, Ind.

Howard Rosenberg (English) Shelter Rock Jewish Center Roslyn, N.Y.

Tefilot begin at 8.30 a.m.

The Annual USY Alumni Reunion will be held early in 1984.



Center for Conservative Judaism Congregation Moshavot Vitzrael 2-A Agron St., Jerusalem



We are pleased to announce a Drasha on the occasion of Shabbat Nahamu on the subject: "WHEREIN IS THERE COMFORT?"

by Professor Simon Greenberg, Vice-Chancellor of the Jewish Theological Seminary on Shabbat afternoon, July 23, at 8.15 p.m.

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